LONDON **NEWS**

The Illustrated Ernest Raymond on the Baitles of Hampsiead, September issue 25p

Concluding GRAHAM GREENE'S autobiography 'A Sort of Life'*

AS HAPPY ON THE TIMES. could have remained happy e for a lifetime, if I had not in end succeeded in publishing a light of the one I was about inish when I left Nottingham v in 1926.

y regular hours were from four the afternoon to eleven at night, igh occasionally I was forced to later. But more often, while services remained as little valu-as they had been at Nottingi. I would be sent away before gitime, and this worried me. seemed to me only too likely

seemed to me only too likely.

I would not survive the period grial, but finally the lessurely life the home sub-editors (there et have been about ten of us) and my nerves and I began to ise I was as safe as though I entered the Civil Service. No on The Times was ever known
le sacked or to resign. I rememwith pleasure—it was a symbol
he peaceful life—the slow burnfire in the sub-editors room, gentle thud of coals as they ped one by one in the old

k grate.

Ny House, All Saints Terrace.

my sour Nottingham widow
been exchanged for a bedng-room in Battersea and a far ing-room in Battersea and a far in melancholy landlady. She was fidy, exuberant and absent-ided. Articles of furniture reguy disappeared from my room sards the end of a month to resear a week later; she had put in in hock to overcome a tempary difficulty.

Then I went out in the evening textures Station to enture a texture of the state of the stat

sattersea Station to catch a train Blackfriars I would pass an losing building with a notice iging on the railings: "It is nidden to throw stones at the technic." Wandering along se streets I was passing university in the respective of sciously through the scenery of sture book, It's a Battlefield. ly five pounds a week was quite

quate to keep a single man. I charged, I think, thirty shils a week for my room and akfast, and my dinner in The es canteen seldom cost me more 1 elevenpence-for elevenpence _it two kippers, a pot of tea, and lice of syrup roll. had been on The Times only

months when the General ke was declared. It was the paper which continued to be ed without interruption from first day of the strike, although he beginning it appeared in the n of a single multigraphed et. Our success aroused the ousy of Winston Churchill, who ed a quarter of our paper stocks his extravagant British Gazette. the Gazette was badly edited. r-printed and maldistributed, at bundles of his journal, manuured with our paper, were need loose around the streets

anyone to pick up.

leing one of the editorial staff
was automatically a strikeaker, and there were moments drama, even in the quiet of ating House Square. Among the ices on the wall of every room re had always hung instructions

be published by The Bodley Head September 16 at £1.80.



Grahem Greene at the time his first novel. The Man Within, was published and (right) with the strikebreaking editorial staff dispatching The Times news-sheet in 1926. He is second from the right



THE DAY 'THE TIMES' CAUGHT

on what to do in case of fire—if a bell rang three times we were to file out in an orderly way and proceed I forget where. It was an instruction which seemed as far removed from reality as the little removed from reality as the little book on style with which each of us was supplied, and in which we read that we must not spell "bunkum" "buncombe" or "Marquess" "Marquis."

Now, when an unmistakable fire-alarm sounded in the afternoon on the second day of the strike, no one paid any attention. We were all of us a little sleepy, for we had been up the whole previous night while the multigraph machines turned out the famous single sheet of May 5, 1926, Number 44263 of The Times, price twopence.

We had worked as loaders and packers, for there was little subediting to do, even though the clude, apart from news of the strike, a weather report, broadcasting, sport, Stock Exchange, and a Court Page of five lines which might have been written by Sir John Betjeman ("The Prince of Wales returned to London from Biarritz last night, travelling from Paris by air"). The machines did Paris by air"). The machines did not stop till eight in the morning, and then we had all walked home, for there were no trams, no tubes, no buses. Little wonder that not one of us paid any attention at first

to the fire-alarm.

The bell rang once, twice, three times. Someone asked with mild curiosity, "A fire?" After a while the assistant chief sub-editor,

Colonel Maude, rose and moved with his usual elegant and leisurely gait into the corridor. He was a man of great courtesy, very tall and slim with a soft blond mous-tache; you would have taken him for a military attaché but never for a journalist. I remember that he always apologised to me in a low drawling voice when he handed me any work at all—even a small paragraph for the News in Brief on a prize vegetable marrow-and now, when he returned to the room and sat down, it took quite a time to realise that The Times—so he

was telling us—had been set on fire.

He was seated again at the long table, which was usually presided over by the chief sub-editor, George Anderson, but it was opening-time and at opening-time Anderson always took a short leave of absence. The strikers apparently absence. The strikers apparently had squirted petrol grating into the basement and had managed to set alight one of the great rolls of paper.

Maude obviously was not disturbed, there was no copy to deal with, and my fellow sub-editors chatted a little while on the subject fires in general and the feasibility of burning down The Times. One of the sub-editors was an elderly man who ran a small farm in the country and therefore always dealt with the agricultural page. He told us a few anecdotes about rick-fires, which passed the time until the all-clear sounded.

Later that night there was a small fight between the loaders, of whom I was one, and the pickets in Printing House Square; the Sporting Department acted as storm-troops and there were few casualties. Nor was there any bad feeling. The revolutionary atmosphere south of the river died away on the bridges.

More from curiosity than from any wish to support the Establishment I became a special constable and I used to parade of a morning with a genuine policeman the length of Vauxhall Bridge. There was a wonderful absence of traffic, it was a beautiful hushed London that we were not to know again until the blitz, and there was the exciting sense of living on a frontier, close to violence. Armoured cars paraded the streets, and just as during the blitz certain areas, Bloomsbury and Euston among them, were more unhealthy than others like Hampstead and St John's Wood, so Camberwell and Hammersmith were now considered more dangerous than the City.

Our two-man patrol always ceased at the south end of Vaux-hall Bridge, for beyond lay the enemy streets where groups of strikers stood outside the public houses. A few years later my sympathies would have lain with them but the great depression was them, but the great depression was still some years away: the middleclass had not yet been educated by the hunger-marchers. On the side of the Establishment it was a game, a break in the monotony of game, a break in the monotony of earning a secure living, at its most violent the atmosphere was that of a rugger match played against a team from a rather rough council school which didn't stick to the conventional rules. "I'm almost sorry now that it's over," I wrote "as we had as much free beer as we wanted at the office while it was on."

There was yet another advantage. I felt accepted now. I even received a silver match-box from the management. My three months trial was not yet finished, but in the cameraderie of free beer and unusual duties I had become an established member of the staff.
Oxford had at least taught me to
drink pint by pint with any man.

Of my companions in the subeditors' room (most of them seemed much older than I was) I remember faces and characteristics more than names. The youngest sub-editor, apart from myself, was so fastidious that he could eat nothing, he said, which had been touched by the human hand: for dinner in the canteen he took only a cup of tea. Yet he was plump enough, so that he must have had somewhere at home a hygienic source of supply. I connected his fastidiousness with his employment for he was in charge of the ment, for he was in charge of the Court Page and he had a desk all to himself, loaded with such reference books as the Almanach de Gotha, Debrett's Peerage and Burke's Landed Gentry.

There were other faces which returned to me often later in dreams. At least once a year, until quite recently, I dreamt I was entering the sub-editors' room after a long absence. I would find an empty chair but not in my old place, and I would feel a sense of shame because I had been away so long and had returned only

'A few years later my sympathies would bave lain with the strikers ... the middle classes bad not yet been educated by the bunger marchers'

temporarily (the faces I saw around me were many of them by this time the faces of the dead). I would take Crockford down from the shelf over the coal-grate and check the name of an obscure vicar who had grown a prize vegetable

I CAN THINK OF NO BETTER career for a young novelist than to be for some years a sub-editor on a rather conservative news paper. The hours, from four till around midnight, give him plenty of time to do his own work in the morning when he is still fresh from sleep—let the office employ him during his hours of fatigue. He has the company of intelligent and agreeable men of greater experience than his own: he is not enclosed by himself in a small room tormented by the problems of expression; and, except for rare periods of rush, even his working hours leave him time for books and conversation (most of us brought a book to read between one piece copy and another).

Nor is the work monotonous. Rather as in the game of Scrabble the same letters are continually producing different words; no one knows at four o'clock what the evening may produce, and death does not keep a conventional hour.

The young sub-editor gains too some small insights into the vanities of the famous. J. M. Barrie before making a speech would send to The Times a typescript which included some passages that his audience must have taken for white the company of the c whimsical impromptus. speeches were always printed verbatim in the first person—a distinction he shared only with the Prime Minister.) "I see the Archbishop of Canterbury smiling sceptically in my direction and wickedly shaking his head. . ."

would read this at four-thirty in an after-dinner speech which was to be delivered at ten. Did the Archbishop have a prompt

Another amusement was to discover unconscious obscenities in the copy handed in—not always perhaps unconscious. Charles Marriott, the art critic, was continually trying, or so it seemed, to slip something by, and the cor-respondence editor himself was responsible, at the time when Hyde Park was much in the news because

of the Chiozza Money case, for the headline, "Blocking in Hyde Park."
And while the young writer is spending these amusing and unexacting hours, he is learning lessons valuable to his own craft. He is removing the clichés of reporters; he is compressing a story to the minimum length possible without ruining its effect. A writer with a sprawling style is unlikely to emerge from such an apprenticeship. It is the opposite training to

the penny-a-liner.

The man who was of chief importance to me in those days was the chief sub-editor. George Anderson. I hated him in my first week, but I grew almost to love him before three years had passed. A small elderly Scotsman with a flushed face and a laconic humour, he drove a new sub-editor hard with his sarcasm. Sometimes I almost fancied myself back at school again, and I was always glad when five-thirty came, for immediately the clock marked the hour when the pubs opened he would take his bowler hat from the coat-rack and disappear for thirty minutes to his favourite bar.

His place would be taken by the and courteous Colonel Maude. Maude was careful to see that the new recruit was given no story which could possibly stretch his powers, and if he had been chief sub-editor I doubt if I would ever have got further than a News in Brief paragraph.

At the stroke of six, when Anderson returned and hung up his bowler, his face would have turned a deeper shade of red, to match the rose he carried always in his but-tonhole, and his shafts of criticism, as he scanned my copy with perhaps a too flagrant headline, would have acquired a tang of friendli-

More than two years went by, and my novel The Man Within had been accepted by a publisher, be-fore I discovered, one slack evening, when there was hardly enough news to fill the Home pages for the ten o'clock edition, that a poet manqué had dug those defences of disappointed sarcasm. When a young man, Anderson had published a volume of translations from Verlaine; he had sent it to Swinburne at The Pines and he had been entertained there for tea and kind words by Watts-Dunton, though I don't think he was allowed to see the poet. He never referred to the episode again, but I began to detect in him a harsh but pater-nal apprehension for another young man, flushed with pride in a first book, who might suffer the same

disappointment.

When I came to resign he spent a long time arguing with me, and I think his real reason for trying to prevent my departure was that he foresaw a time might come when novel-writing would fail me and I would need, like himself, a quiet and secure life with the pubs opening at half-past five and the coal settling in the grate.

No other group of men—not even the air-raid wardens at my post in Gower Street during the blitz nor my fellows later in the Secret Service—have so planted themselves nameless though they themselves, nameless though they may have become, in my memory. Perhaps this is always the case with a young man's first real job: the impression in the wax will never go quite so deep again. Even those with whom I had only

transient contact are impressed there: Geoffrey Dawson, the editor (whatever his later politics of appeasement I can only remember his kindness to a young employee); Vladimir Poliakoff, the diplomatic correspondent, in a grey homburg hat with a very large brim, who would come into our room to consult the files, carrying with him an air of worldliness and mystery (why was he not reading them next door in the foreign room where he naturally belonged? Perhaps he wished to remain for obscure reasons of state incognito); the medical correspondent, Doctor McNair Wilson, who was, I think, more an authority on Napoleon than on medicine; and in my last year the future editor, Barrington-Ward, a cold complacent man, prematurely bald, who suddenly appeared, like an unspoken threat unexplained and inexplicable, in the room of kindly old Murray Brumwell, the assistant editor.

Barrington-Ward had, I can see now the smooth assured air of a

now, the smooth assured air of a Dauphin, but I thought of him even in those early days as Pecksniff, though Pecksniff had a good head of hair. Later, when I had fallen on evil days and tried to return to The Times he waste me a letter. The Times, he wrote me a letter which Pecksniff could not have bettered. "Since your day," he wrote with a vague reminiscence of Long-fellow, "the tents have been folded and moved on."

THAT SUMMER I FINISHED my second novel and wrote to my mother, "The gamble of the thing is getting it typewritten, as one has to have two copies against wear and tear. Could you advance me five pounds and let me pay you back at the rate of about ten shillings a week?" They were five wasted pounds, and I can only hope I paid her back.

I sent the typescript to Heinemann. It was July, 1926. There was an acknowledgement and afterwards a long silence—it

afterwards a long silence—it seemed as irrevocably lost as though I had dropped it into the coal-fire of the sub-editor's room.

Months went by ... the new year came ... February ... March ... I even began a third book which I soon abandoned, a detective novel, the first of so many unfinished novels—Fanatic Arabia, which in spite of its title taken from Doughty began in a Londonbus station and was never intended to move farther than the Midlands: to move farther than the Midlands; Across the Border, an African story, which opened in Berkham-sted; a school novel of a timid boy's blackmail of the housemaster who had protected him: a spy story

had protected him: a spy story called A Sense of Security.

Even today, until I have passed a quarter of the course, I am uncertain whether I will be able to reach the end.

The detective story I still believe to have been ingenious. A young governess was found murdered in a country house, and a multiplicity of strange clues baffled the police. Only the local priest recognised behind them a child's psychology and realised where they led—to a small girl of twelve who had committed the crime because her beloved governess was in love with a man. The priest, of course, did not betray the child.

Now I can detect the various threads of my short experience which intermingled: my sister's governess, jealousy of the man she was to marry, even Father Trollope.

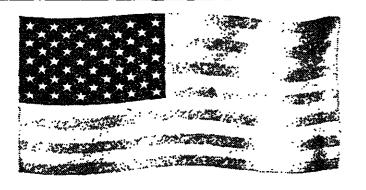
was to marry, even Father Trollope and my new conversion; yet, if I had been asked about the story then. I would have said it bore no relation whatever to my life.

It is better to remain in ignor-ance of oneself and to forget easily. Let the unemployed continue to lurk around the pubs in Vauxhall Bridge Road and the kidnappers drive out of Heidelberg towards the frontier, safely and completely forgotten; we ought to leave the forgotten to the night. If one day the first way into a book it they find their way into a book, it should be without our connivance and so disguised that we don't recognise them when we see them again.
All that we can easily recognise

as our experience in a novel is mere reporting: it has a place, but an unimportant one. It provides an anecdote, it fills in gaps in the narrative. It may legitimately provide a background, and sometimes we have to fall back on it when the imagination falters. Perhaps a novelist has a greater ability to forget than other men—he has to forget or become sterile. What he forgets is the compost of the imagination.

EIGHT MONTHS WENT BY WITH no reply from Heinemann, and at last I wrote to remind them of my typescript. I felt sure that this would bring me no luck, and I was not surprised when a bulky package came quickly back. The managing director, Charles Evans, wrote himself, apologising for the delay. There had been two controlled the surprised to be a surprised to the surpris tradictory reports, so he had wished to read the novel himself and now, in spite of his interest, he regretted . . . At the same time be hoped I would show him my next

That this was a polite formula for a mislaid manuscript seems obvious to me now, but I was a novice and I was so encouraged by his words that I never sent the manuscript elsewhere, content to abide by Heinemann's decision. I would write one novel more, I decided, and, if the third book proved as unsuccessful as the others, I would abandon this ambition forever. I was established on continued on next page



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GRAHAM GREENE continued from preceding page

The Times, and marriage old and ill to join in the high would be possible in another jinks of the ward, the court-

I knew nothing of a letter lying in my parents' files, like a little time-bomb, which was to make that future seem doubtful. Perhaps they had forgotten it themselves, as one forgets an unpleasant fact one has lived with for a long time and cannot alter, and it was only my sudden illness which brought it back to mind.

The doctor to whom I complained of recurrent pains was a dangerous man to consult. I had picked him at random as I wandered down a Battersea for a while until he settled Street troubled by a sharper down to sleep. One of the stab of pain than usual. His nurses ten minutes later paused brass plate caught my eye on a house not far from the railway viaduct. Smoke coated his panes, an aspidistra drooped on his window-sill, starved of tea-leaves, and his door was run squeaking across the vibrated gently as the trains floor, but the child had outemerged from Clapham distanced them all to death. Junction.

showed me into a dingy con- urgently back. They came and sulting room where he must have been waiting with eastern patience for the sick to seek him out. He judged my pulse and took my temperature and prodded where the pain lay: then he gave me a bottle of medicine ready prepared which he said would do the trick. I think he charged six shillings for the consultation and the bottle.

Luckily over the telephone I toid my brother, who was now an intern at Westminster Hospital, what had happened, and that night I found myself in a public ward at his hospital to be operated on for appendicitis with the least possible delay. The Hindu doctor stayed in my mind-a symbol of the shabby, the inefficient and possibly the illegal, and he left his trace, with another doctor, on some pages of A Gun for Sale.

As I lay in the ward after the operation (in those days they kept the patient at least a week) I began to plan my third novel, the forlorn hope. I called it The Man Within, and it began with a hunted man. who was to appear again and again in later less romantic books. But curiously enough there came to me also in the ward, with the death of a patient, the end of a book which I would not begin to write for another six years.

old man dying from cancer of beat out tunes for bears to the mouth. He had been too dance to, when all the time we

ship of nurses, the teasings, the ticklings and the pinches. When the screens went up around his bed the silence in his corner was no deeper than it had always been. But the second death disturbed the whole ward. The first was inevitable fate, the second was contingency.

The victim was a boy of ten. He had been brought into the ward one afternoon, having broken his leg at football. He was a cheerful child with a rosy face and his parents stayed and chatted with him by his bed and leant over him. Suddenly there was a burst of activity, a doctor came hurrying in, screens went up around the bed, an oxygen machine

By the time the parents The doctor opened the door reached home, a message was himself, a young Hindu, and waiting to summon them sat beside the bed, and to shut out the sound of the mother's

> 'There is a splinter of ice in the beart of a writer. I watched and listened'

tears and cries all my companions in the ward lay with their earphones on, listening —there was nothing else for them to hear—to Children's

All my companions but not myself. There is a splinter of ice in the heart of a writer. I watched and listened. This was something which one day I might need: the woman speaking, uttering the banali-ties she must have remembered from some woman's magazine, a genuine grief that could communicate only in clichés. "My boy, my boy, why did you not wait till I came?"

The father sat silent with his hat on his knees, and you could tell that even in his unhappiness he was embarrassed by the banality of his wife's words, by the scene she was so badly playing to the public ward, and he wanted desperwould not begin to write for nother six years.

It was our second death. The Flaubert wrote, "is like a first we had barely noticed: an cracked kettle on which we

are longing to move the stars

to pity. After two weeks I returned to The Times, but perhaps because I had returned too soon, I fainted my first evening at work. I was given another week's holiday and went to Brighton. I thought no more of the affair, unaware of the time-bomb ticking in my mother's desk. (I have the little machine before me now, a letter written five years before, in 1921, to my father by Kenneth Richmond.)

My mother wrote to me in Brighton asking me when I returned to London to go and see my old analyst. Kenneth Richmond no longer lived in the trim little house in Devonshire Terrace off Lancaster Gate, but a larger and darker house without any memories for me. We talked a little of my second novel and he offered to help me in my search for a publisher, but I felt sure this was not the purpose of my invitation.

And then, unexpectedly, he reminded me of what I had quite forgotten, an occasion when I had once fainted at his dinner table. Afterwards he had taken me to see a specialist in Harley Street: a small dark intense man whose features are now confused in my memory with those of the actor Ernest Milton and of Colonel de Castries of Dien Bien Phu.

"Your mother tells me you are engaged to be married," Richmond said. "Now about this fainting attack at The Times . "I remembered how the specialist had questioned me about earlier attacks of fainting in the summer stuffiness of the school chapel. Many children, I told myself,

went through such a phase. "Doctor Riddick diagnosed epilepsy," Richmond said. Epilepsy, cancer and leprosy -these are the three medical terms which rouse the greatest fear in the untutored, and at twenty-two one is unprepared for so final a judgment. Epilepsy, Richmond went on, could be inherited: I must consider the risk carefully before marriage, and he sought to comfort me by pointing out that Dostoievsky too had

suffered from epilepsy. I couldn't think of a reply. Dostoievsky was a dead Victorian writer, not a youth without a book to his name who had pledged himself to marry
... "Let me see your novel," Richmond said, meaning to be "What is the title"

The Episode," I said. I left the house and began Oakley Street, the Albert a case as mine. Bridge, away from this

which were written to them on same lines of argument. Under the same day by Richmond no circumstances at all was and Doctor Riddick.

Doctor Riddick's was frightening, even in its moderation. "The attacks to which he is occasionally sub- marriage." ject, are, I think, epileptic; but "Do you expect married which gave a name to the since he has lost consciousness people to live together within three only, there is a out making love?" be marked daily on the manuin three only, there is a reasonably good chance that, with suitable treatment, the condition may be arrested." The treatment seemed to consist of good walks and Keppler's Malt Extract.

Richmond's letter was more encouraging, and my mother in pencil has pathetically underlined all the optimistic phrases she could find, perhaps to comfort my father—" quite likely to clear up completely ... "no cause for alarm" even the phrase about

Dostoievsky is trotted out and surprisingly underlined, but then follows what I think was unfair and dangerous advice.
"We agreed that Graham ought not to be told what is the matter in any terms that included the word epilepsy."

Was the diagnosis right?
With the hindsight of forty
years, free from any recurrence, I don't believe it, but I believed it then. I remember next day standing on an Underground platform and trying to summon the will and the courage to jump.

It was not my new Catholicism which restrained me. There was no theological despair in what I felt. I was simply tired out by the thought of starting a completely different future from the one I had planned. But suicide requires greater courage than Russian roulette, the trains came and went, and soon I took the moving staircase to the upper world.

My next thought was of an elderly priest, Father Talbot. of the Oratory. I had been passed on to him—a fashion priests have—by Father Trol-lope of Nottingham, and I had spent many agreeable hours with him in discussion and argument at his quiet chambers in the Oratory, as unclerical as rooms in college. He was a man of very liberal views, and surely, I thought despairingly, he would have I MARRIED, AND I WAS some answer to my greatest problem: that if I were epilep-tic, I must avoid having children. Surely there must be novel. Now when I write I put some cranny of canon law or

wrote a letter; they had left drove in a taxi, crossing and to revise was to prune and things rather late, I said, before informing me. Poor informing me. Poor between the Brompton Road I was much tempted, perhaps "No publisher," he said, it was empty or he was but the said, it was empty or he was but the said it was the said it was empty or he was but the said it was empty or he was but the said it was empty or he was but the said it was empty or he was but the said it was empty or he was but the said it was empty or he was but the said it was empty or he was but souls, I can sympathise with and Bayswater, just as we them now as I read the letters crossed and recrossed the

> "The Church forbids me to marry then? " "Of course we don't forbid

"The Church expects you to

trust God, that's all." Up and down, over and over, a useless embroidery which made no pattern.

How differently he would have answered my question today, telling me, I have no doubt, to follow my conscience, which even then was elastic enough for almost anything. Catholics have sometimes accused me of making my clerical characters, Father Rank in The Heart of the Matter and Father James in The Living Room, fail unnecessarily before the human problems they were made to face. "A real priest," I have been told, "would have had something further to say, he would have shown a deeper would have shown a deeper comprehension, he wouldn't have left the situation so unchanged."

do. There was no failure in comprehension. Father Talbot was a man of the greatest human sympathy, but he had no solution for me at all. There was only one hard answer he could honestly give ("the Church knows all the rules," as Father Rank said). while the meter of the taxi ticked away the repetitions of our fruitless argument. It was the Rock of Peter I was aware of in our long drive, and though it repulsed me, I couldn't help admiring its unyielding façade.

My misery did not last long. My brother, by this time a doctor, was the first to question the diagnosis, and then the medical correspondent, Doctor Macnair Wilson, who had been in the sub-editors' room when I fainted, confirmed that he had seen no symptom whatever of epilepsy.

happy. In the evenings I worked at The Times, in the mornings I worked on my third down on the page a mere walking fast towards South moral theology that would skeleton of a novel—nearly all Kensington, the King's Road, contain a ruling for just such my revisions are in the nature my revisions are in the nature

I was much tempted, perhaps because of my admiration for the Metaphysical poets, by exaggerated similes and my wife became an adept at shooting them down. There was one, I remember, comparing something or someone in the quiet landscape of Sussex to a leopard crouching in a tree, script, but it took a great many under control, and they growl at me sometimes yet.

One day in the winter of he ha 1928 I lay in bed with a bad novel. attack of flu, listening to my Leav wife in the kitchen washing up the breakfast things. I had

T was unprepared for the failures ... I would bave refused to believe that success is slow'

posted copies of the typescript to Heinemann and The Bodley Head about ten days before, and I was now resigned to a long delay. Hadn't I waited last But that is exactly what in those days, before John Roncalli was elected Pope, the priesthood was compelled to confirmation of failure.

The telephone rang in the sitting-room and my wife came in and told me, "There's a Mr Evans wants to speak to you.' "I don't know anyone called Evans," I said. "Tell him I'm in bed. Tell him I'm ill." Suddenly a memory came back to me: Evans was the chairman of Heinemann's, and I ran to snatch the telephone.

"I've read your novel," he said. "We'd like to publish it. Would it be possible for you to look in here at eleven?"
My 'flu was gone in that moment and never returned.

Nothing in a novelist's life later can equal that moment—the acceptance of his first book. Triumph is unalloyed by any doubt of the future. Mounting the wide staircase in the elegant eighteenth - century house in Great Russell Street I could have no foreboding of the failures and frustrations of the next ten years.

Charles Evans was a remarkable publisher. With his bald head and skinny form he looked like a family solicitor lean with anxieties, but a solicitor who had taken an case as mine. of additions, of second overdose of some invigorating He asked me to go out with thoughts to make the bare vitamin. His hands and legs

episode. When I got home I him, and for the next hour we bones live-but in those days were never still. He did every-

"can ever guarantee success, but all the same we have hopes . . . " He was as good as his word, selling more than 8,000 copies of the novel, so succeeded it. In the flush of refused to believe that success ever before resigned from I whole species. Leopards would is slow and not sudden and Times, just as no one had ended be marked daily on the manuthat ten years later, with my been sacked from the paper. years for me to get the beasts the Glory, the publisher could of Lord Northcliffe. risk printing only 3,500 copies, one thousand copies more than him at last, took the conver he had printed of my first tion urbanely into his o

> and took almost as long. A few months after the publication of manded a copy from her The Man Within, while I struggled with another novel, The Name of Action (the only good thing about the book was novels in my spare time. Its title and that was suggested art critic, Mr Charles Marrie to me by Clemence Dane), I had done so for many yes wrote to Charles Evans a blackmailing letter: I told him I must choose between The Times and lished one or two. Indeed novel-writing—I couldn't continue to do both. He replied offering me, if I chose to resign, £600 a year for three years (half to be supplied by my American publisher) in return for three novels. I did so choose, but how was

manager and walk out. I consulted George Anderson, and we held long dialogues together, while he reasoned with me. I had a great future, he assured me-one day, if I were only patient for a few more years, I might hope to be the correspondence editor.

Already, when the correspondence editor was on holiday. I tasted the glory of deputising for him and this brought me into direct contact with the editor, Geoffrey Dawson himself. Closeted with the editor every afternoon at four o'clock I argued the merits of the letters and we decided which was to lead the page. I was exaited by the contact, especially when, as sometimes happened, I won the argument.

At last Anderson realised how strong was my determina-tion to leave, but he agreed that first I must have a word with the editor, and the editor was hopelessly elusive. There were even moments when I wondered whether Anderson had warned him of my inten-

tion. If I tried to make engaged, if I went to his rot

with a distinguished visitor. It was weeks before I cauc him-I had the uncomfortal sense of doing somethi beyond the bounds of pol that I was all the more unpre- manners like wearing a bri pared for the failures which coloured tie with a din jacket. Indeed I began that success I would have believe that no sub-editor t is slow and not sudden and Times, just as no one had e tenth novel, The Power and since the ungentlemanly de

Dawson, when I corner

hands. He said he understo Leaving The Times was even that I had written a novel, more difficult than joining it he congratulated me on that I had written a novel, a success—his wife had culating library. The Tim he assured me, would have objection if I continued to wr

> I had a further intervi before leaving on December 1929, with the assistant edit sembled an elderly sche master and perhaps, for t reason, always transformed into a tongue-tied pupil. It v too late to argue with me no he said, but he would implme to take care of my hea and not to overwork.

> I smiled a little, thinking h I had been doing two jobs : working eleven hours a day, was only later I realised t overwork is not a matter hours and that he had go reason. So I left the coal-grate :

the faces under the green e shields, faces which remain vivid to me now when names of their owners are gotten as those of close frier and women I have loved. the years to come I was bitte to regret my decision. I l The Times the author of successful first novel. I thou I was a writer already and t the world was at my feet, i life wasn't like that. It's only a false start. 🔘 Graham Greenc. 1971.

[concluded]

LIVING WITH CHIMPS

THE FASCINATING STORY OF JANE GOODALL BEGINS NEXT WEEK

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28 Sept. 8 pm	PHILHARMONIC Rudolf Kempe Reyal Philharmonic Orchestre Ltd.	Shelia Armstrong Anna Rayn New Philharmonia Chorus 50p, 75p. £1.00. £1.25, £1. £2.00 NOW AVAILABLE	
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Sun. 3 Oct. 3.15 pm	ROYAL PHILHARMONIC Edward Downes Ivan Davis Royal Philharmonic Orchestra Ltd.	Bruhms Variations on Theme of Ha Liest Plans Conc No. 2 Conc No. 1 Dances 500, 759, £1.00, £1.25, £1.	91
Sun. 3 Oct. 7.30 pm	NEW PHILHARMONIA Soli Ozawa Philippe Entremont New Philiparmonia Orchestra Ltd	Verdi Overture, The Fo of Destiny Khatchatürian Plano Concerto Tchalkovsky . Symphony No. £1.50, £1.25, £1.00, 75p. 5 AVAILABLE FROM SEFT.	4
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TUESDAY 31 AUGUST at 7.30 PIERRE BOULEZ Alfred Brondel Thomas Stowart Evelyn Lear Robert Eddison ITCKETS E1.25 80p 55p WEDNESDAY 1 SEPT. at 7.30
JOHN ELIOT GARDINER
Please note change of soloist
Eily Ameliog Fallcity Palmer
Aifreda HodgsonAlexander Young
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Monteverdi Choir

Motet: Jesu meine Freude Brandenburg Concerto No. 1 Magnificat in 0 TYCKETS £1.25 80p 55p THURSDAY 2 SEPT. at 7.30 ROYAL PHILHARMONIC ORCHESTRA Choral Pantasia BEETHOVEN
Symphony No. 1 TIPPETT
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COTTISH NATIONAL ORCHESTRA Symphony No. 4 (Italian)

MENDELSSOFIN

Viola Concerto WALTON Viola Concerto
Songa from Des Knaben
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AUGUST WENZINGER
Eric Tappy John Shirtey-Quirk
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Music by Beethoven Mozart and Telemann

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MAURICE WIGGIN ON THE NEW TV SEASON CYRIL CONNOLLY: MAILER VERSUS WOMEN'S LIB CHILDREN'S BOOKSHELF



E CHIN

A. C. H. Smith reports from Shiraz on the latest stage of a remarkable theatrical odyssey

HE VILLAGE of Uzbakih, about 50 miles est of Tehran is basically a large, oblong purivard, with houses built into the mudrick walls, It is 20 minutes' drive from he nearest road, across a flat, dusty plain. vito the village at noon, recently, walked company of actors from four continents. eaded by Peter Brook.

For an hour they walked around, odding and smiling respectfully at the eserved villagers, and conversing as best mey could. In the early evening they sturned, at the village's invitation, and id a comic show, nostly in mime, on a state haid in the middle of the courtered. irpet laid in the middle of the courtyard. he audience, fifty veiled women, forty en, and over 100 children, sitting in a emi-circle, were silent at the start. They apped the first actors to enter, and the est silent-film-like gags won some oplause, smiles, and outright laughter om a few of the men; but no response as ever exaggerated.

Brook had been told that the villagers ould not understand a moment of it; that hey would probably take cover and throw ones. He wanted to put the predictions notes the wanter to put the predictions in the test: to conduct an experiment in heatre, justifying the title of his Interational Centre for Theatre Research, hich last June moved from Paris to work or three months in Persia, augmented by n Persian actors. He had also been told hat the villagers would not tolerate sexual omedy, nor women acting, and of these arnings he did take heed. After the how the company's actresses (including rene Worth), who had been restricted to itting at the edge of the carpet and taking music, were asked by the village omen why they hadn't joined in.

Another night there was a different, lough related, experiment. The festival ains of Persepolis, and made the stiff PETER BROOK IN PERSIA

Artaxerxes II (or III-Persia is rich in exercise worked by Ted Hughes into a ambiguities), were the first paying specta-comic story concerning a lover's travails, fors to see the ICTR at work since Brook founded it last autumn. What they saw and including a sequence, horrowed from a folk tale known from Tipperary to was twenty-five actors in a series of scenes written by Ted Hughes, entitled Orghast, disposed of. which in outline follows the Promethean myth, but also incorporates lendings from Calderón, Manichaeism, Japanese folk tale, and uniranslated passages of Aeschylus, Seneca, and Avesta, the language of ancient Zoroastrianism, preserved in scripts on cowbide discovered at Persenolis

The muscle holding together this extraordinary body of work is Orghast, a language Hughes has invented for dramatic purposes. The resources of speech, even when-no, especially whenit is in a language no one on stage or off it can understand literally, is one of Brook's present preoccupations in his

Another preoccupation is the search for new conditions of performance, fresh felationships between actors and audience. Any conventional theatre is not, in Brook's turn phrase, an "empty space." It is already filled with preconceptions of what can, and cannot, take place. Orghast is currently being played at sunset in the small, enclosed space of Artaxerxes' tomb. and next weekend a second part of the work will be played at dawn, at the vast of four other imperial tombs, an epie stage, a few kilometres away from Persepolis. At both places, the only artificial lighting used is fire.

The same search led to Uzbakhi, and similar work in other villages around spectacle is reflected in European theatre. Shiraz and Isfahan, The carpet show was

climb up a mountainside to the tomb of developed through improvisation, a daily

During the early stages of this preparation, the company saw several perform-ances of ruhozi, a very old Persian form of commedia dell'arte, wholly improvised, at fantastic speed, on a story which the of commedia neither, which the at fantastic speed, on a story which the actors may be told only half an hour before they go on. (The best rubori in Tehran can be found sandwiched between the brothel and the police station.) It was an invaluable model, for emulation rather than imitation. At its best, like all truly creative acts, improvisation seares and "If the other was to transform the hideously other was to transform the hideously of "a place". speed at which things happen produces concentration," said Brook, "suddenly an atom of energy is cracked open."

It would, he felt, he quite wrong to arrive in the village beating a drum, and expect an audience to gather round at once. The company were to feel their way, try to get a sense of the village before performing, just as they should sense the audience during the actual improvisation. If no contact seemed possible, there would be no show. Cameras, "or other aggressive instruments," were forbidden. Travelling to the village, the company was apprehensively quiet. On the way back, there was an air of exuberance.

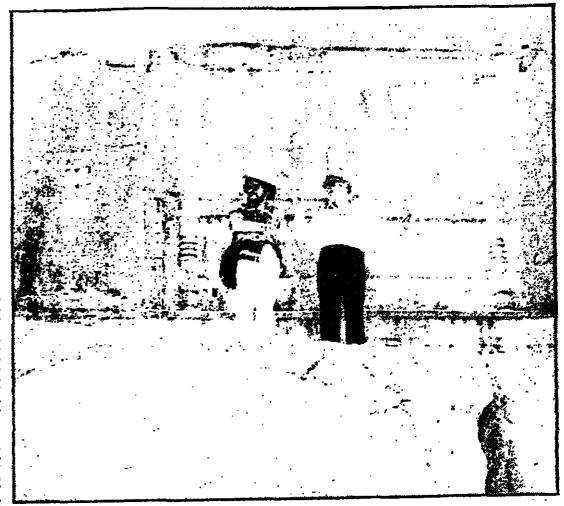
What happened at Uzbakhi, what is happening at Persepolis, are of equal importance to Brook. His dialectic between the simple carpet show and the major spectacle is reflected in European theatre

polarised between street theatre and enormous productions like Rabelais, Orlando Furioso (both of which visited Britain) and 1789 (which is coming to the Round House soon), "The avant-garde can't be healthy," according to Brook, "without the total samity of its opposite. It is the opposite of the Artaul pole. When you see all those expectant, open faces, you can't leave them unfulfilled. have to make a circle to include them.

He thought it an equally valuable exercise for Ted Hughes, or for any writer.

other, was to transform the hideously bleak hall where they began into "a place for a meal and entertainment. Our job is to animate." They had three hours. The result was a tent within the hail, built with a terms of coloured paper and form. with strips of coloured paper, and furn-ished with things fetched from all over Paris. The excitement of making it have life to everything that was done inside it. Then it was cleared away, not a trace left. "That was the essential blueprint of what we are learning about popular enter-tainment, the ability to assess a whole situation.

Uzbakhi had been more successful than any of the Paris shows. It had awoken echoes of that first day, when the tent was built. "What we found in innocence we have had to rebuild painfully in experience. It is not a question of the intrinsic value of the material we use, but of the completeness of the circle we



Peter Brook, right, with Jean Monod at Artaxerxes' tomb

Harold Hobson at the Edinburgh Festival finds light amid the darkness of experimental theatre; J. W. Lambert on the new Peter Terson in London

HE Very Reverend Harry Whity's sermon in St. Giles last unday inaugurating the Edin-- urgh Festival was one of the nest feats of oratory it has ever een my good fortune to hear. It as a great, sustained, and aunted cry of lamentation that ie old certainties have been roded, and that the young espise them; the more moving ecause the preacher declared ith a superb and desperate efiance that the light which lineth in darkness will never be astered, despite the "dark aces" which he sees in this

The dark, the permissive eatre has m fact given us little value. That is because as yet may minds of small capacity in minds of shall capacity darked and manch man, speak a dead woman and man, speak of autumn and summer with a memorable radiance, and Jeremy fessions of a Justified Sinner" is memorable and touching in the play, such as in the past his tender ritual over the body rek has provoked much denun- of a dead baby. Miss Schofield on Dr Whitley's uneasiness its ation, it is a thing to be and Miss Llewellyn are as beauticoned with. That at least is ful in speech as in looks, and irony, for it shows that the personnel by the large and thought. Graham Lines keeps the humour missive society was created, not il audiences which are making of his part well within the frameling fourney to the Jordan-work of the play, which is nudes, nor yet by Charles Mansor Theatre in the Royal Edin-directed by Mr Warner himself. but by Scottish Calvinism itself. rgh Hospital to see his Lying igures, presented by the Samuel eckett Theatre. In this play wholly nude. They seem to Lines' performance. Mr Hunter permitted: even rape, fratricide, appears as James Hogg in Jack patricide, and matricide. By this cours of Urbino It is morely eckett Theatre. In this play atharine Schofield and Nova enus of Urbino. It is morally

may honestly feel that he is up holding high moral principles, but in fact he is merely revealing himself as the victim of a disagreeable psychological obses-

realist play in language of great subtlety, wit, and beauty, and its meaning is not very far from that of the text on which Dr Whitley preached. However un-happy and full of domestic quarrels and betravals life may be, it can yet be looked back upon at the end in serenity and joy. The land is covered in dark-ness, but the light is not ex-tinguished. In the final scene Evie Garratt and Malcolm Hayes, as

Ronder's adaptation of Hogg's doctrine a clergyman of the Confessions of a Justified Sinner Scottish church could have sexual Dectator who sees nothing but emphasised caricatures of Scottish in his congregation without the akedness in "Lying Figures" shepherds and judges very nearly least risk of separating himself The (Lyceum), and in his over-



Beauties and the Beast

son (Mrs Colman) in "Confessions of a Justified Sinner"

by "Hair," nor by Mr Warner's nudes, nor yet by Charles Manson,

It would not be a had thing if It was Calvinism that extended the celebrated Russell Hunter, the doctrine of Justification who was once so good as Lord through Grace to the proposition intercourse with a married woman

from the Throne of God. This is the theme of Hogg's amazing

technique is that Anouilh in "Dear Antoine." The murder of his brother by the eligious minded hero is shown both as it happened, and as he justified its happening. The differences between the re-enacted events are not marked with Anouilh's theatrical skill, and to those who have not read Hogg they may well seem confused. But the play remains a powerful indictment of Scottish theology, despite Mr Hunter's bringing it close to disaster. Richard Kane's sneaking, snivelling murderer of tradition is finely transformed into a man convinced that he can commit no sin.

JOHN FLINT'S Looking at the Ground (Oxford Theatre Group at St Mary's Hall) turns an Edwardian soiree into a ritual of Henry Jamesian delicacy. Through the irruption into the party of a girl who has an undisclosed engagement elsewhere, a man and his rich, composed mistress reconsider their ambiguously permitted relation-ship in formal terms exquisitely balanced. As the mistress Joanna Jane Powell shows a controlled repose, especially in the last act, for half of which she stands absolutely motionless. Charles Sturridge as the man beautifully reveals a gnawing anxiety beneath an appearance of ease: he has an admirable stillness, like

the stillness of Miss Powell, at the moment he provokes into hysteria the unexplained visitor The play may be reality: it may be a fantasy. It is too tenuous for football crowds, but to those who can appreciate its strange mesmeric authority, it will be a highlight of the Festival. It is acted with an overawed perfection rare in University produc-

SHAKESPEARE is bursting out all over the Festival. At the Assembly Hall there is the Prospect King Lear with Timothy West; at the Haymarket Ice Rink the Young Vic's A Comedy of Errors. From Durham University comes Henry IV, Part One; from the Deerpark Youth Theatre of Alloa, Othello, from the New Col-Alloa, Otherio, from the Cama a a musical called Hank Cinq and from the College of Marin Wild from the College of Marin Wild West Ltd., USA, a "cowboy" Taming of the Shrew. I hope to look at this Shakespeare question next week.

Meanwhile I want to mention T. G. Martin's production of Macbeth for the Prospice Players of Kingston-upon-Hull College of Wilkie Hall next Saturday. Marion Geraghty is a young and pretty as well as a purposeful Lady Macbeth; the play is swift-moving and full of interesting inventions such as a masterly handling of the wanderlust of Birnam Wood, and Banquo hanged instead of stabbed. These built up a sinister atmosphere through which Frank Williams's Macbeth moves with grave impressiveness.

Sure-footed in the gym

Cochrane) is the fifth of Peter people were like.

Nothing could be more dramati-Terson's annual contributions to the National Youth Theatre, and much the best since the opening pair, Zigger-Zagger and The Apprentices.

These plays are about subjects of social concern; all too easy to make them sound like tracts, but their important qualities are energy, humanity, humour and balance, all splendidly embodied this time by the young cast, unchecked by the stressful need for character-acting beyond their

The scene is the gymnasium of what used to be called an Approved School. Climbing ropes and patterns of varnished bars frame the turbulence of a score or so boys ranging from fly schemers to the natural born bully and an unnerving psychopath. Both production and dia-

fectly tuned movement reflects mood and character as clearly as the dialogue; if the piece were given in dumb-show we should this production. Within an admir-

cally effective than the way the action switches our sympathies this way and that. These boys are the victims of society? Yes, but also human beings with human failings. The headmaster is a cunning old paternalist? Yes, but he is also a man giving a life-time of concern to trying to get the best out of them. The gym instructor is a thick-headed brute? Yes, but his nature gives him a responsive understanding

drama teacher is a ray of light bringing to life their deprived imaginations (in a mime exercise rather too good to be true)? Yes, but he is also a sorcerer's apprentice likely to be drowned in the real hysteria evoked by his wellmeaning exercises.

Those who see everything in

of many of his charges. A visiting

terms of black and white will, blinkered as ever, call all this sitting on the fence. In fact it logue, Terson makes clear, are sitting on the fence. In fact it co-operative jobs involving, as much as himself, Michael Croft results in a dramatic seesaw far

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Good Lads at Heart (Jeannetta still know exactly what these able, flexibly half-timbered set by Christopher Lawrence a east con-taining several evidently capable young players is wasted. Given the right help I dare say the NYT would act (at the Cochrane they do) as well as the National Youth Orchestra plays; a pity to sink potential talent in a conception obto cheaply flippant and decorably furtion doggedly fustian.

> IF THE Octagon Theatre Company from Bolton, visiting the Old Vic with Strindberg's The Father in Michael Meyer's translation, are here giving a fair sample, the town's theatregoers have reason to be pleased. This is a well-turned, firm account of Strindberg's answer to Ibsen and Women's Lib—the portrait of a highly intelligent man reduced to a gibbering wreck by Woman.

That said, a reservation: in Geoffrey Ost's direction the piece is played as though it were in fact by Ibsen, or perhaps attempts to follow Strindberg, who thought of the hero-victim as a man "with much as himself, Michael Croft and Barrie Rutter, directors, Gerald Kitching, the disciplined designer, the cast and several knowledgezble experts. The result is a fizzing, rhythmic, stirring piece which one would hope will be acted in and by the sort of places it depicts.

Tesults in a utamate more stimulating than any gloating denunciation.

I wish I could speak as warmly of the National Youth Theatre's content in Dekker's Shoen maker's Holiday at the Shaw in Dekker's Shoen places it depicts.

Theatre. This genial play is despised by academic bluebottles buzzing past on the way to more timulating than any gloating denunciation.

I wish I could speak as warmly of the National Youth Theatre's moment he opens his mouth. Wilfred Harrison, a towering figure, works hard to reconcile the irreconcilable; but the irreconcilable; but the play (though Lorraine Peters' almost gets it attempt inevitably takes out of the play (though Lorraine Peters' implacable wife almost gets it back) the paranoiac hysteria which is really all it has to offer.

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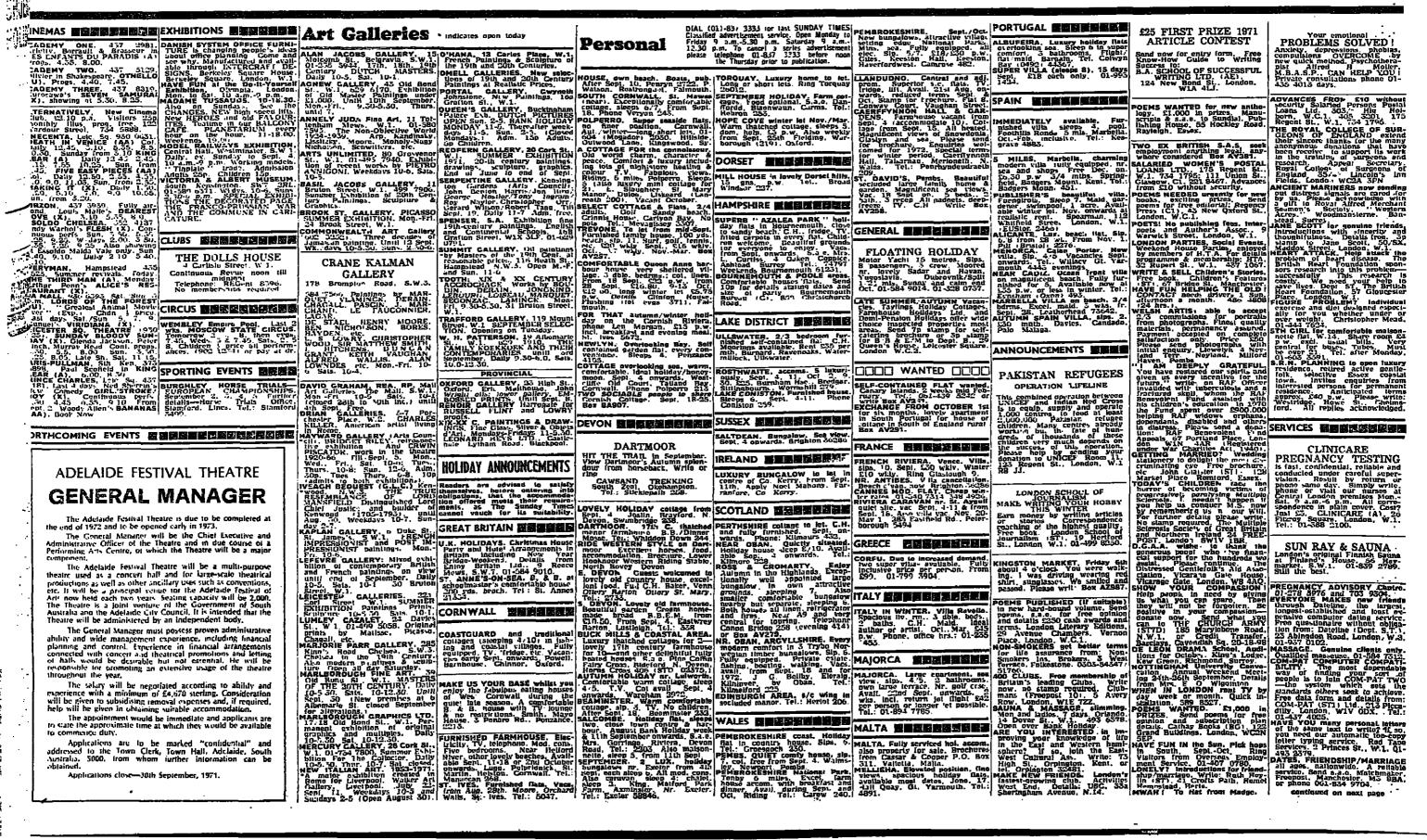
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Applications close—30th September, 1971.

25

¥.



Of innocence and liberty. . . . I HOPE THAT you are enjoying a better holiday than those costly sprees which Julian Pettifer examined for Panorama in his fascinating, literate and depressing report on the Mediterranean littoral, and The World of Whicker laid bare in Alan's hilarious, penetrating and appalling report from the Miami Fontainebleau. Taken together they constituted a crushing combination-punch to the snob holiday industry, a one-two from which it will hardly recover without frantic application

of advertising. Of course it will recover. As Fred Pontin (who has done more to Spain than the Moors) so blandly admitted to Mr Pettifer, it's all right with him if the entire coastline of the Med becomes built-up. And, presumably, if the whole of that tideless sea becomes polluted. Home, sweet Homer, as Alan might have put it had he been covering the Med-spread instead of taking a wry look at the oil overweight nabobs of the New York rag trade who flock to the Miami Fontainebleau merely to be seen doing so; turning their backs on the free sea and spending some of their holiday—at from £50 to £200 a day, without food—sitting in a darkened room watching the stock prices on a screen.

There could hardly be a greater a vulgarity of those neurotic compulsions, and the holidays offered at Ardmore by John Ridgway; between those ludicrous a sensationally attractive girl, sparkling approach is the best if not the only and pathetic failures to escape from the with intelligence and vivacity. Their first to achieve the effect of spontaneity.

ONE AFTERNOON last month,

relinquishing the chance of a quiet hour at home, I tore off

called The Moon and the Sledge-

hammer. It is a documentary; as you can see, the critic's mad

pursuit of pleasure is never done.

The film is also ten minutes too

long. But if you disregard those

minutes when you begin to think about time (usually a pretty fair test of a film) it is bizarrely entertaining: a study of a father,

two sons and two daughters who, living an insular self-supporting

life in a bit of Home Counties

woodland—a Swiss Family Robinson with tuneless pianos

and broken tractors instead of breadfruit and pythons (and cer-

tainly without the moral fervour)

—build strange machines out of scrap-iron and create strange sci-fi fantasies out of a complete dislocation from the contem-

porary world.

Last week the Venice Festival

opened with a screen version of Dylan Thomas' Under Milk Wood. I have not seen the film and I

don't know when it will be shown

in this country (I don't know about The Moon and the Sledge-

o a private showing of a film

August for the people

TELEVISION I MAURICE WIGGIN

lished with a licence to run into

debt. All right, so it looks as if the Corporation (though one

must remember that it pays in

terest on what it borrows) has

in the short run lost money. The

question is whether in the long

term it hasn't been a begetter

The NFFC was established at

a time when the cinema in this

country was at a low ebb: shud-

the British films produced at the end of the Nineteen-forties and

the beginning of the Fifties. But

one excepts The Third Man; and Carol Reed's film had support

from the Corporation. One excepts the Ealing and allied comedies; some of those, too,

were helped. Again, towards the end of the Fifties one was look-

ing enviously at the exciting new

movement in the French cinema.

But before there was time to

grow really despondent we had

our own new movement with Room at the Top and Saturday Night and Sunday Morning—both beneficiaries of the NFFC. The

Corporation, in fact, has tried to

give talent a chance. Without the gifted directors thus enabled

likely that in the Nineteen-sixties

America would have been so

busily investing in the British

The screen depends on a supply

sources are going to stump up that £3,000,000.

thinks of as the director of the

Anatole Litvak, whom one

how their gifts it seems un-

herd instinct at its least rewarding, and the Escape to Fulfilment which Ridgway and his successors in this engrossing series have made good. Escapists, yes, but of a different order.

"Self-reliance positive thinking, leaving things better than you found them -if you follow those three precepts you have no time for anything else," Ridgway said. "Everything you do should be a monument to yourself." That sounds a bit self-centred, at first, but it is the selfrespect of a man who lives up to his own high, hard standards. Wonderfully refreshing, after the crowded flesh, the gluttony, the self-defeating snobbery of those polluted beaches.

What's new for us stay-at-homes? One newcomer commands our good wishesand certain reservations. She and She is an innovation: two girls talking to a third female. Splendid! Esther Rantzen is a smart and appealing girl who made could hardly be a greater a name as the venturesome stooge-between the unprepossessing reporter of Braden's Week, a girl who of those neurotic compulsions, would risk being made to look silly for the sake of a story. Harriet Crawley is

version of Under Milk Wood is not the argument says, wasn't estab-

of money.

Save this angel

FILMS DILYS POWELL

in principle a despicable enter-prise. Tackling such a subject shows the kind of experimenting.

questing approach which at one time was deplorably lacking in

the British cinema: you might say the same about The Moon and

the Sledgehammer. What else links the two pieces? Both received help from the National

Film Finance Corporation, which was established in 1949 to back

film production and which is now in danger of disintegration.

except to say in reminder that the £5 million loan promised by

the Labour Government in 1970

to keep the NFFC going for another ten years has been

reduced by the present Government (short-sightedly, I am convinced) to £2½ million. £1½ million

has already been drawn, mainly to repay an overdraft. Only if the Corporation can raise £3 million from private sources, presumably the City, will it get the remaining £1 million (not, these days much of a multiple or

these days, much of a subsidy or

rather loan). Less money raised

means less can be borrowed.

I won't go on about the crisis

guest was that remarkable character,

So why the reservations? Alas, it didn't quite come off; much talent was run to waste. The petrifled and petrifying studio format froze all spontaneity out of the talk. The girls got in each other's way, and Miss Bagnold, though game, spent too much time making pedantic corrections. I am convinced that talk programmes, if ever they are to deserve a better name

than the all-too-accurate designation "chat show," must be tackled quite differently. Genuinely spontaneous good talk is the rarest thing, even in real life, and almost unknown in the chat show.

The way to ensure interesting talk, I come to believe, is to use Denis Mitchell's technique. Take hours and hours, if necessary days and days; disarm your speaker in the only honourable way, by making him genuinely relaxed through your sympathy; get thousands of words on tape and then edit the dross out. I have to admit that after years of credu-lous addiction to the naïve dogma of TV, experience has convinced me that this anything but spontaneous approach is the best if not the only way

The Parkinson chat show, which I hailed enthusiastically because I think so highly of Mike, has declined into a sadly predictable affair simply because it sticks to a stultifying old format (and invites its guests on a less than adventurous basis). BBC2's new series Controversy is stultified from the start by the crippling rigidity of its formula, which inhibits the exchange of ideas instead of facilitating it.

One fine day someone is going to come up with a talk programme which will make all this hackneyed formula stuff obsolete simply by scrapping the self-indulgent concept of actual spontaneity (meaning no more than contemporaneity) in favour of something much more difficult and demanding. In favour of hard thinking, real hospitality, real intimacy, the human courtesy and dignity of real conversation with all its waste and repetition and false starts and blind alleys -followed by severe editing done with sympathy, integrity and respect. The result will be an effect of spontaneity which will seem dazzling. To seem live, talk need not be live. On the contrary.

The effect of liveliness which ample recording and hard editing can convey is well illustrated in the first of BBC2's new series. All in a Day: produced by the brilliant Mike Wooller, late of Granada Eight cameramen and seven sound recordists spent 24 busy hours at Wallsend Shipyard, covering the launch of a huge tanker. They must have been brokentanker. They must have been broken-hearted at the waste, but for the viewer, it was an insight, with a touch of surrealism, into the very feel of the day.

Youth triumphant

FELIX **APRAHAMIAN**

AS the Prom and Radio 3 audiences rightly sensed, it was a really stunning concert the Youth Orchestra gave at the Albert Hail last Monday under Pierre Boulez. In a way, the NYO is the platform counterpart of the arena audience: both are ephemeral. Where do all these splendid young people go in the winter? The London orchestra scene could do with them.

This concert established several points: that Boulez is as brilliant in dealing with students as with seasoned musicians; that this year's is a vintage NYO with no section unworthy of any other British orchestra; and that, acoustically, the Albert Hall welcomes an expanded orchestral apparatus founded on eleven double-basses with doubled woodwind and brass. In this, "La Mer" was revelatory, with ex-quisite solo violin and woodwind playing perfectly balanced by wind doublings in the tutti Debussy's seascape happily com-bined the orchestral discipline already evident in Stravinsky's Wind Symphonies and Bartok's Music for Strings, Percussion and Celesta.
So did Beethoven's Miss

oratorio provoked a yawn.

front more or less on trust.

music. He is probably best known for his choral music

and songs, and as accompanist to

his mezzo-soprano sister, Meriel.

The programme-note acknow-ledges a harmonic debt to the first of Ravel's "Valses nobles

et sentimentales" as filtered

through his own blues-like setting for solo voice of Byron's

"So we'll go no more a-roving." Although I don't know the song, it was not difficult (armed with

this information) to recognise the

lilt of the familiar words in the lulling solos for clarinet, then cor

anglais, that follow the central climax of the concerto, which is

laid out in a clear constructive

Although thoroughly modern,

especially in a subtle colour palette that owes much to

Messiaen, the music is by no

means avant-garde; one can easily recognise, for instance, a longish

exposition containing some strik-

Solemnis, in which she joined Josephine Veasey, Richard Lewis, Gwynne Howell and BBC forces under Colin Davis at Westminster Cathedral on Thursday. This, too, was unusually rewarding. Beethoven's spiritual solemnity seemed enhanced by the sur-roundings, which obscured his contrapuntal detail only to the advantages of his broad harmonic architecture.

Thursday's cornucopia offered a race from the sublime in Westminster Cathedral to the esoteric at Kensington Gore. At nine-thirty Stockhausen, in person, introduced his "Mantra" for two pianos and percussive and elec-Susanna),

planos and percussive and electronic accessories which the Kontarsky brothers played with prodigious virtuosity. Four thematic "limbs," he explained, and their mirror-forms provide the musical substance which undergoes metamorphoses in pitch, time, space and timbre. The result embraces the ridiculous as well as the entrancing, for the composing disciplines range over too wide a field to achieve real aural coherence. The revival of Mozart's The Marriage of Figaro at the Coliseum is a musical joy not to be missed. Charles Mackerras is in his element with a first-rate Sadler's Wells team including no less than seven singers new to their roles. Norman Welsby (Figaro), Elizabeth Tippett (Susanna), Geoffrey Chard (Count), Lois McDonall (Countess), Barbara Walker (Cherubino), Sandra Dugdale (Barbarina) and Eric Shilling match up the scale of the theatre as well as the vocal requirements.

THE Three Choirs Festivals are held chords for muted lowamong my earliest musical strings and soft thuds on t memories. One summer, when bass drum; rapid woodwi bass drum; rapid woodwifiguration tearing downhill fre I was sixteen, I contrived to get to Worcester for the whole affair piccolo to bass clarinet, a four days, I believe), and may uphill again to piccolo, against uphill again to piccolo, against

Back to the Close

MUSIC - DESMOND SHAWE-TAYLOR

even have been a juvenile pattern of staccato organ alvertise steward"; at all events, I saw and heard Elgar conduct "The Kingdom," with Agnes Nicholls and John Coates among the soloists, following this impressive rivalry. event in my brand-new vocal score with school arms stamped The use made of this ri material in the rest of the c on its red cover because it was certo is perhaps a shade d appointing, because over-repe In those pre-electric and pretive, until we get past that cent

radio days the sheer excitement climax, a massive, thick, all-c of hearing a live orchestra was organ chord held against in itself a powerful attraction, assault of percussion for assault of percussion for quite apart from all those oratorios and specially-commissioned cantatas. Then, as wider seductive Byronic blues and horizons opened the eternal further development of the colors round of "Elijah." the colors round of "Elijah." the colors round of the their ship; the colors might be its after we are liberated, with t curious organ/celesta relationship: the celesta might be its l "Messiah" and even the thrilling
"Gerontius" began to seem
dowdy, and the very word brother's alter ego, and at a very end is left to tinkle in infinity after the soloist has fall After the war, when I started to write regularly about music, the Edinburgh Festival had (as it still silent.

There is a similar dualism el where in the work, with its f quent alternation of violent o has) a way of coinciding with the Three Choirs and staking out a stronger claim on our attention; and so it comes about that I have played truant for longer than I like to confess to the scenes of my youthful enthusiasm bursts and mazy, luxuriant p tern-weaving: a sense of r sions alternately tamed, excit tamed again. The organ pa like to confess to the scenes of my youthful enthusiasm.

Things have changed a little. The audience, more informally dressed than of old, is allowed to applaud; "Elijah" and even "Messiah" have vanished (at any rate from this year's Gloucester programmes), though the beloved "Gerontius" remains; and the fine old seventeenth-century organ has been expensively renovated and restored, both visually and tonally, with results which we were invited to admire at the opening concert on Sunday. notwithstanding its difficulty a the great skill of Simon Prest does not sound exactly brillia and tends to lose itself in surrounding cascades of silve sound, finely realised on toccasion by the Birmingh Symphony Orchestra under Lo Frémaux, who had begun: programme with a gloriou rich-sounding account of Eigs Introduction and Allegro

Strings. The largest new work of Festival, Alun Hoddinott's T Tree of Life for two solois at the opening concert on Sunday. The general visual effect is now chorus, organ and orches pleasingly symmetrical, although the spectator unprovided with (RPO) under John Sanders, v essentially a throw-back to coratorio past, with little in lynx eyes or opera glasses must take the loving renewal of the way of fresh impulse or idea enliven the stale tradition; even drew, amid loyal cathed painted work on pipes and case-An Organ Concerto written for applause, a few hisses—the fi I can recall in such surroundin the occasion by Peter Dickinson was the most substantial piece I and surely among the first complain of music as being have heard from a young composer who has been much influenced by French and American

vanguard, but rearguard. The Rev W. M. Merchant I put together an ingenious t based on the ancient identifition of the Cross of Christ w the Tree of Paradise, taking a psalm or two on his path fr Genesis to Revelation. Hoddin has set it all in mainly moder tempi, with much use of unis the chorus, some rather mo tings of the psalms, and pictor orchestral touches for the Pool Siloam and the Building of t Temple. Much of the lat episode is allotted to the s soprano, Margaret Price, who handsome voice was, howev largely drowned by the orchest

Miss Price, three other a came into their own on Thu day evening, when under t two associate conductors Hayd: "Harmonie" Mass and Ramaninov's unashamedly r turesque choral suite, "T Bells," made an unexpected a ingly attractive material in three distinct parts: a soaring melody on muted high violins over long- attractive combination.



Philip Miller gives a fireman's lift to Julia McKenzie in Gretchen Cryer's rock musical "The Last Sweet Days of Isaac" with the York Theatre Royal company, directed by Donald Bodley, which continues the Old Vic season tomorrow

A true Scott

EDINBURGH ART | JOHN RUSSELL

Another thing. The Corpora-tion was not established as a SAMANTHA EGGAR OLIVER REED JOHN MCENERY charity; equally it was not in-tended to finance those who didn't need finance. It backed, then, (after all it isn't concerned inan ANATOLE LITVAK Production

The Lady in the Car
with glasses and a gun only with the lofty regions of the cinema) the early films in what was to be the Carry On series, notably the hilarious Carry On, Nurse, but had no hand in the venture when backing was un-necessary. It has thus drawn no dividends from successes which might never have existed with-out its earlier help. of new ideas and new talents; the NFFC has done its best to foster them. Without it-well, in this country the porn is green, but without the balance of good TSTEPHANE AUDRAN films it could ripen, it could make the critic's mad pursuit even tougher. If the Government simply won't change its mind we had better, all of us, hope that liberal, intelligent and far-sighted private

about The Moon and the Sledge Public funds are not lent in hammer either). But to make a order to be lost, and the NFFC,

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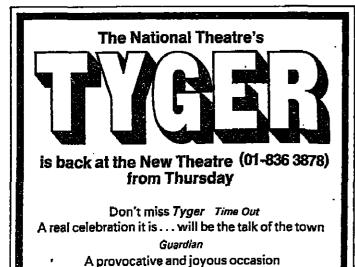
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International Herald Tribune

1936 Mayerling and City for Conquest and The Snake Pit, has made a thriller, The Lady in the Car (Odeon, Marble Arch, colour; AA) based on a novel about a secretary (Samantha Eggar) who illicitly borrows for the week-end the powerful car of her employer (Oliver Reed), on an impulse drives south from Paris and at every stop meets people who insist that a few hours earlier she was seen driving in the opposite direction. I say a thriller; but the mystifications crawl along, only to crawl back over the ground in an equally sluggish interpretation. Explain if you must; but I really think some-body ought to apologise too. At the New Victoria, Revenge (director Sidney Hayers; colour; X); Joan Collins and James Booth in a story about a suspected child-murderer who is beaten up and kept in a pub cellar ("You sure it's him?") by justly irascible parents; alternately risible and nauseating. In the same programme, Lee Van Cleef in Beyond the Law (director Giorgio Stegani; Technicolor; U), a stateless Western botched together in Italian-German cothe Covenanters of the thumb-screw and the dreaded "Spanish boot"; nor is there any formalgether in Italian-German

the Edinburgh Festival has always typified what H. R. Trevor-Roper has lately called "that great restrospective viola-tion of history whereby the whole country has been clanned and tartaned kilted plaided and piped for foreign tourists." This abuse of Scotland is also an abuse of Sir Walter Scott, in whose name so much of it has been done; and the bi-centenary of Scott's birth, which fell just thirteen days ago, was as good a time as any to put things right. Certainly the bi-centenary ex-Napoléonic era. nibition in the Parliament House

IN ITS RELATION to Scotland

in Edinburgh marks a great swing—through how many degrees it is not for an outsider to say—towards a perfected and a sober authenticity. It is housed in a building which was the centre of Scott's professional life as an advocate (and of Robert Louis Stevenson's, by the way).

That building is history made visible. In Leigh Hall, Lauderdale tortured the Covenanters; just over a century later, Boswell brought Dr Johnson there and was smartly rebuffed for regretting the days of Scotland's independence. In the Parliament Hall, beneath a stupendous roof-structure made of oak from Fife and the Border country, Montrose was condemned to death. In the First Division Courtroom, Scott sat, bored out of his mind as often as not as Principal Clerk of Session. It would be a very poor exhibition that did not get a head-start from all this. Happily, the element of Son et Lumière stops well short of any attempt to mimic the effect on

ised rhubarbing to remind us of how George IV once dined in Parliament Hall in the course of visit largely stage-managed by Scott. The gravity of the scene is lightened only by taped organmusic based on settings of Scott by Schubert, Donizetti, Bizet and Attwood; and there are memorabilia in plenty to draw us into a brief intimacy with the man who once made Scotland a modelhere I quote again from Trevor-Roper—for all those small, back-ward countries which had pre-served their identity in the convulsions of the post-

Festival visitors will find other recurrent traits of the Scottish character in the very amusing and resourceful exhibition which Duncan Thomson has devised for the National Portrait Gallery. This deals with the travels in France and the Netherlands, in the 1650s, of the two eldest sons of the 3rd Earl of Lothian. A mixture of portraits, landscape-paintings, books, mss and prints, it gives a vivid account of what a systematic education meant in

I don't see'today's young people putting up with quite so strict a regime, or so long a sojourn in quiet country places like Saumur and Bourgueil, or quite so much enforced expertise in the matter and curvets and croupades on orseback. But it would be useful to learn, from a French manual of the year 1608, how to come out of quarrels with honour; and American visitors will note with fellow-feeling that devaluation caused the two boys to write off nearly \$1,000 in today's money. Where painting is concerned,

Border. At the English Speaking
Union Gallery in Atholi Crescent
there is a show of "100 Years of
Scottish Painting" which has
been organised in an evangelical spirit by the Fine Art Society. A certain amount of journeyman work is offset by two or three paintings of very superior quality: among them are Alexander Nasmyth's "Falls on the Clyde," which in its fastidious under-stated way can rank among under-stated way can rank among the great European romantic paintings, and an immensely powerful piece of genre painting by John Pettie (1839-1893). "The Gambler's Victim" is its name; and I would take a bet that the image of the defeated cardsman

Scotland has always looked after

its own with a tenacity which might well be copied south of the

image of the defeated cardsman slouching out into the dawn is as arresting as anything that the theatre in Edinburgh has to show. So much for this year's indigenous activity. Of Edinburgh's forays into To-day I shall be writing next week; they include the Belgian surrealists at the Royal Scottish Academy, a hand picked group of contemporary picked group of contemporary Roumanian artists at the Richard Demarco Gallery, and some manifestations of an experimental sort under the aegis of the Scot-tish Arts Council. These last have jumped the barriers of the in and above the streets, in a disused motor-car showroom oppo-site the Usher Hall, and on the television-screen. The Festival has come a long way, in matters

In a reference on this page last week to the film "Nicholas and Alexandra" the part of Rasputin was incorrectly assigned: it is, of course, played by Tom Baker.

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"Horatio and Laertes given handsome well spoken performances by Julian Curry and Tim Pigott-Smith" Financial Times

"It's great, for me the play lived for the first time. The audience stood and cheered for McKeijen. The cast was magnificent" The Sur

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MY FEELINGS about Mr Mauler

are notoriously mixed; when I

see that face on the front of the

jacket (and it's seldom on the

both of which compel him to shed

On the other hand I do find

him a good writer, inflated yes,

but with considerable verbal

energy and fastidiousness, a light

middleweight (why does no make

me think of boxing?) who equates himself with the big stuff, as when he leads off with some

pages in which he imagines he has won the Nobel Prize. Mailer

as the man behind the President.

Mailer as mayor of a secessionist

New York, and now Mailer whose

name is confused with Malraux (who didn't get the Nobel Prize either). "Pull flown thy vamity!"

What follows appears to be some

articles for Time magazine on Women's Lib. especially its rather

more violent and radical Ameri-

Mr Mader selects his quotations

well, too well; they haunt one after his own arguments are

Since the movement is insufficiently understood in this country, where we cling to

Edwardian prejudices in favour of sexual equality, I will state the

Woman was the oppressed

victim of all time. Compared to her humiliating role, Negroes, Jews, poor whites, slaves are like Genghis Khan. She is denied political, economic, sexual and

psychological independence. The myth of the vaginal orgasm

has been invented by men to retain their sexual hegemony. It

forgotten.

extreme position.

is totally untrue.

his ego now and then.

CHILDREN'S **BOOKSHELF**

he Crow. The Kite and The olden Umbrella by Ann Tompert Abelard-Schuman £1.101. An othertic crow invasion of Kuala umpur has been turned almost to folklore in this tale of a null boy who saves the day with te help of his own pet hird, ranklin Luke places roceo ictures of muted colour within armal borders; an unusual and cresting picture-book

he Fisherman's Bride illustrated he risnerman's pride mustrated y Barbara Swiderska (Macdonald ip). This widely known folk-tale which a commoner contrives to take royally look ridiculous gives ne opportunities for humour, he Polish illustrator has made te most of the comic situations.

androp Goes to London by Val iro (Brockhampton 90p). On the ay to the Television Centre to a how off his vintage ear. Mr Ideastle is led into a chase after ank robbers, and folk stranded in undry tourist-spots (drummer, adge, policeman, trombonist, etc.) lich a lift. Bizarre action and mart colour to delight children rom five or so.

nom five or so, hymes and Ballads of London histrated by Carole Tate (Blackle 120). The rhymes, riddles, freet cries and songs in this affection should get many families aund the plano. The artist has laced the characters in a variety of settings and costumes (Jacobean, ippie, Regency, medieval) and as used bold colour wash to me effect.

ong, Broad and Quickeye by value Ness (Chatto, Boyd and diver £1.05). The artist offers a mooth, lively retelling of a find the folk take of the folk take of the Chinese brothers. Her trong cuts in striking colour xploit the physical attributes of the odd brothers who help a rince to rescue an enchanted court.

Tog and Toad are Friends by rnold Lobel (World's Work 75p) lappy the child who practises gading with this delicious bit gading with this delicious bit I nature-nonsense in the American I can read series. Sentences re short but crisp and slyly omic; many of them are just ackchat between the amphibious hums. The suitable green and rown pictures are tiny, meticulous nd utterly enchanting.

faildun the Voyager by James seeves (Hamish Hamilton £1.25). haunting Irish legend that tkes a boatload of heroes through n archipelago of other-worldly slands, inhabited by cat or queen, ermit or monstrous beast, people espairing or testive. James seeves' pointed prose catches as strange feel of this Celtic oyage; children from nine or o should be captured by its tmosphere.

ish by Alison Morgan (Chatto ish by Alison Morgan (Chatto Windus f125). In a Welsh hill illage a boy nearly ten escapes om a home unloving rather than nhappy to protect his adopted og from being destroyed us a beep-killer; the story is told by loyal but puzzled friend. Notable for skilful writing and energetic umour: ten upwards.

in Alphabet of Ancient Rome by lary Chubb (Gcoffrey Bles 11.40). It is in her previous books, Mary 'hubb chooses a subject to suit ach letter of the alphabet and o exemplify (in this case) key vents or patterns of Roman life. ill Wyatt uses for her lively ictures a suitable Samian red mong other colours and a design tragesting friezes and a design. uggesting friezes and pottery. pliss Rivers and Miss Bridges by

Teraldine Symons (Macmillan 11.30). Pansy is persuaded by her fecentric friend Atalanta (see the Workhouse Child) to join her n active support for the uffragette cause. The enthusiastic choolgris astonish their allies (as vell as the Establishment) by their in inhibited enterprise. Cheerful sumour, sound period sense and a incere salute to the feminists of

half a century ago; for eleven

Faber II 40). An intensely noving study of a boy, whose carren home background drives thim into himself, and a girl brave mough to challenge the kind of cossession he is suffering. Fairy were is boldly used in juxtaposition with reality in a strong story for readers in the 'teens.

Alexandre Dumas (Oxford, II). 's washbuckling Provençal captain with his own peculiar code of chaviour escapes mutiny. citin his own peculiar code of ehaviour escapes mutiny. It is coming, slaughter in Africa and anada by resource and villain's week. Douglas Munro's edited ranslation of this classic tall story leads very well and William Papas in the commentary.

was an init Margery Fisher



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e sheet

Your Elbows

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Down for the count

back) with its rather greasy, angressive expression like a Regency pug, I dread what I'm guing to have to put up with inside—compulsive exhibitionism, many hosting confessional THE PRISONER OF SEX by Norman Mailer/Weidenfeld & Nicolson £2 CYRIL CONNOLLY manic boasting, confessional crudities, sloppy thought. It's better when he's engaged on a novel or in straight reporting.

the centre of women (Koedt). Theoretically a woman could

go on having orgasms indefinitely if physical exhaustion did not intervene (Masters & Johnson). Pregnancy induced by artificial insemination from a sperm bank further eliminates the role of the male. So sexual pleasure for women is best obtained from other women or electrical appliances, children by artificial insemination and women's superior mental and emotional equipment

will now be allowed full rein. The male is a biological accident. The Y (male) gene is an incomplete X (female) gene, that is, an incomplete set of chromosomes (Solanis).

In other words, "the male is an incomplete female, a walking abortion, aborted at the gene state" (Valeric Solanis in "Scum"). The male, she goes on, tries to claim as his own the female, characteristics. more violent and radical American version. According to these ladies, Mr Mailer informs us, he is top of the black list and he quotes freely from his main adversary. Kate Millett (Sexual Politics), also from Germaine Greer, Dr Mary Sherfey (Sisterhood is Powerful) Anne Koedt (The Myth of the Vagnal Orgasm), and other authorities. Mr Mader selects his quotations female characteristics:

Emotional strength and inde-Emotional strength and inde-pendence, forcefulness, dyna-mism, decisiveness, coolness, objectivity, assertiveness, cour-age, integrity, vitality, intensity, depth of character—and project-ing on to women all male traits, vanity, frivolity, triviality, weak-ness, women don't have pents envy; men have pussy envy.

It was Valerie Solanis who fired a bullet into Andy Warhol. After the revolution marriage becomes obsolete: polyandry is to be preferred; but for those who persist in the old ways a con-tract has been drawn up by Alix Schulman in "Off Our Backs." Mailer quotes from this new charter or "marriage agree-ment"; "We reject the notion does all the house-cleaning in exchange for wife's extra child-care (3.00-6.30 daily). "Wife strips beds, husband remakes

The militant women whom Mailer quotes have the advanargument tage because

Mailer is yellow; he keeps be reasonable, satisfy Time magazine's female readership, to allow his senti-mentality an outing:

It was hard to think of him-self as one of their leading enemies. Four times beaten at wellock, his respect for the power wantes, his respect for the power of women was so large. He had seen too many women down too many men. Yes, men were relatively fragile. He had seen too many men who had failed to accomplish what they desired because a woman had ground them down.

. . He also can't help admiring Kate Millett for quoting so much from himself, even in disparage-ment, "Time" knew what it was

D. H. Lawrence and Henry Miller. Both, in fact, were in their way apologists for women but this does not alter the fact that they are fundamentally masculine, they are colonial powers who offer their subjects freedom while still controlling finance and defence. Lady Chatterley is a "real" woman by courtesy of Mellors.

Mailer makes two good points— Mailer makes two good pointsthat Lawrence, given his family relationships, should have been homosexual; that he was not, involved a struggle in which much of his strength was exhausted (see "The Plumed Scrpent" and "Women in Love") and that his wife Frieda could not give him the complete devotion which he

required She loved him but she did not worship him. She was independent... Lawrence lived with the monumental gloom that his death was already in him and sex—some transcendental variety of sex—was his only hope, and his wife was too robust to recognise such tracing facts. nise such tragie facts.

This is dangerous ground: who would dare to say that she did not give Lawrence, as a writer, ninety per cent of what he wanted? His other women, some mate who is just a glint in the of whom were totally devoted, eye of General Motors.

fared no better. To judge writers by their attitudes in the sex war is an empty task. Galsworthy and Shaw were feminists, women prefer Yeats and Eliot, Jovee can be interpreted in several ways, even Freud was a man of his century. Lawrence and Henry Milier are true forerunners.

After Lawrence, there is no doubt that Miller loomed largest through the Thirties in the realm of sexology. As we say "Eliot, Auden" we may say "Lawrence, Miller," but Miller, though capable of immense rhapsodies on the female pudenda, is also a typical travelling salesman, swapping endless ling salesman, swapping endless doggy experiences with other males from a phallic standpoint always at the service of damsels in distress, Only in Genet, who treatment, is there evidence of genuine indifference to the world of the female.

In the post-revolutionary world, where women administer peace without justice, where the White Goddess is a Black Lesbian, where the few men that are permitted After stating the opposition's case, he considers two of the writers whom Kate Millett attacks, to be born do the housework or service the electric vibrators and manipulators necessary to their ruler's pleasure, homosexuality will be the religion of the cata-combs, and true love will still exist in the prisons and concentration camps. And where will Mailer be?

And where will Mailer be?
After once again nearly getting
the Nobel Prize through being
confused with Miller, he will be
relegated to the Limbo of retired
sentimentalists. He disapproved
of masturbation as a betrayal:
"everything that's beautiful and
good in one goes up the hand,
goes into the age at lest he good in one goes up the hand, goes into the air, is lost." he wrote. "The prime responsibility of a woman is to be on earth long enough to find the best mate possible for herself, and conceive children who will improve the species." According to him the search for such a mate justifies women's liberation. "There would be no free search until they were liberated. So let woman be what she would and what she could." In other words he encourages them to get on with their revolu-tion; which is aimed at dethroning and then eliminating man, as long as they pretend it's all part of the search for the perfect



Dispossession

OCTOBER FERRY TO GABRIOLA by Malcolm Lowry/Cape £2.25 MRS PALFREY AT THE CLAREMONT by Elizabeth Taylor/Chatto & Windus £1.80

DOWN AMONG THE WOMEN by Fay Weldon/Heinemann £2.00 INTER ICE AGE 4 by Kobo Abe translated from the Japanese by E Dale Saunders/Cape £1.85

JULIAN SYMONS

"OCTOBER FERRY TO dean Her present is widowhood, GABRIOLA" is the book with without interest or occupation. which Malcolm Lowry struggled of the meets a young man who is during much of his last decade, writing a novel, and passes him turning it from a short story into a novella, and then into a "huge and sad novel" based on his life in Canada. What we have now is not quite that huge sad novel, but a book pieced together by his widow out of the mass of written and re-written material. She has added nothing, but mevitably she has selected, and as she says her-self there are themes that Lowry would have developed further in any final version. The result is an unsatisfactory novel, but it remains a remarkable book. The plot is slight. Ethan

Licwellyn is travelling north in Canada on a Greyhound bus with his wife Jacqueline. The beach cabin in which they lived as squatters near a village named Eridanus has been condemned, and they are hoping to find a new home on the island of Gabriola. When they arrive they learn that the Eridanus squatters have been reprieved. They can return if they wish, but they decide to stay on Gabriola.

By the use of long flashbacks, Lowry weaves into this account of a journey a number of symbolic themes and situations. One is related to dispossession, and to Ethan as a kind of permanent wanderer. Two of his other homes have burned down mysteriously, and in one chapter he goes to see a film about the Wandering Jew, a figure who becomes joined in Ethan's mind with the outcast Poc. Another theme is linked with Ethan's sense of guilt, which is associated with the suicide of his best friend at university. Images reflecting or distorting the themes recur constantly, sparked off by old films, an advertisement for soup, the idea of salvation, Ethan's belief that much of life is ruled by coincidence and that he is "the kind of man to whom great accidents happen. Lowry's intention was

create a universal parable, but what we have is rather a collec-tion of fragments, some rhetori-cally wordy, others very brilliant and moving, like the lyrical description of life in the beach cabin, an engaging short comic passage about a bobolink, and an exultant account of letting off fireworks At the end you are in no doubt about Lowry's genius, yet here as in much of his other work the whole thing seems too close to the details of his own life, too merely self-obsessed. There are touches of pure crankiness, bits that make sense only in terms of Lowry and not as universal fable. For all his sense of tragedy, and the poetic feeling for sea-scapes that is often reminiscent of Hart Crane, Lowry achieved " Under the Volcano control over his material that marks a great novelist. Elizabeth Taylor's Mrs Palfrey at the Claremont takes a cool

comic compassionate look at the permanent inhabitants of a hotel in South Kensington, old ladies with a past but no future, who are spending months or years at the Claremont before the decline to nursing home or hospital.

She meets a young man who is writing a novel, and passes him off in the Claremont as the grandson who has never turned up to pay her a visit. She becomes an object of envy to the other lonely old women, and the young man, not deeply interested but inter-mittently kind, turns into an idealised figure of affection. When the grandson does come to see her, he is briskly dismissed. This small world is examined

with a delicate respect and affec-tion that, as suggested, do not exclude the comic. Comedy and nathos without a touch of sentimentality, are combined in the scene at a Masonic dinner when Mrs Palfrey receives a proposal of marriage from her fellow Claremontian Mr Osmond.

Claremontian Mr Osmond.
Compassion and even overt sympathy is altogether lacking from Fay Weldon's work. In Down Among The Women, half a dozen of the sex are put under the microscope, looked at with impartial interest, dissected, put together again, and mostly allowed to go on leading pallid versions of their youthful lives.

Some don't survive, like Helen

Some don't survive, like Helen who, when told that at 38 her life is only halfway through. replies that she is not interested in the second half. She gasses herself and her young daughter. The survivors are those who, like Jocelyn, acknowledge that everything about their lives has been second best for a long time. If they are lucky they have a man, and children. They sit in parks thinking about the past, "staring into the dissolving universe," and then going home to cook dinner. To be down among the women is very much like being in hell.
Is there any hope for them? Not for these women, but hope is glimpsed at the end in the attitude of Byzantia, grand-daughter of Wanda, who also mocked conventional lives and attitudes. Byzantia is adestroyer like her grandmother, but where Wanda struggled against the tide and gave up. Byzantia "has it behind her, full and strong." This ferocious and almost continuously with and almost continuously witty book is the most eloquent propaganda for Women's Lib that I

have read. Inter Ice Age 4, by the Japanese writer Kobo Abe, is kind of science fiction thriller. The polar ice caps are beginning to melt, and the Japanese Government (other governments, too, perhaps) are secretly getting hold of aborted foetuses less than three weeks old, and experimenting with them to obtain biological mutation into aquatic mammals biological which will survive whumanity is extinguished. So far science fiction. when

foctuses have to be obtained by horrific Burke-and-Hare vio-lence, and the story is told in terms of the discovery by Dr Katsumi, a computer scientist, of what his fellow-scientists and their bureaucratic friends plan for the world. At the end of the book he is waiting to be killed. "Inter Ice Age 4" is to nursing nome or nospital.

To this world of small deceptions and self-deceptions Mrs paifrey brings a distant recollection of empire, a more recent one of happy retirement in Rotting-

The Trials of Oz by Tony Palmer (Blond and Briggs 60p). Speedily produced and idiosyncratically edited report of the now notorious Old Bailey hearing at

which the responsible editors of a "School Kids" issue of the

underground magazine, Richard

Neville. Jim Anderson and Felix

Dennis, were found guilty of pub-

lishing an obscene article for gain but cleared of a conspiracy charge. To this valuable piece of documentation Mr Palmer adds, with heavy irony, a brief note about the preliminary hear-

ing and the public reaction to the verdict and a polemical top dressing of local colour that places him firmly in the defendants' camp. Well below level of Ludovic Kennedy's "The Trial of Stephen Ward."

B.A.M.N.: Outlaw Manifestos and

Ephemera 1965-70 edited by Peter Stansill and David Zane Mairo-

witz (Penguin Original 75p). "By
Any Means Necessary" covers the
more political underground,
mainly the Dutch Provo move-

ment, with a section on London and the Street Commune. From this collection of pamphlets and posters the English, and perhaps

the American Diggers, emerge as the most coherent and sympathetic

groups—the rest tend to vie with one another in the illiteracy of their abusive rhetoric and their attitude to the arts is about

as graceful as Goering's. Perhaps

the more positive side of the underground's contribution is in graphics and cartoons where magazines like Hara-Kiri have a

Ground under

Awful warning

THE MARVELLOUS BOY: The Life and Myth of Thomas **Chatterton** by Linda Kelly Weidenfeld & Nicolson £2.75 ANTONIA FRASER

AT THE NAME of Thomas Chatterton, most of us envisage red-haired boy stretched out lifeless in an attic bedroom, surrounded by a clutter of rejected manuscripts—in fact the famous picture painted by the Pre-Raphaelite Henry Wallis in 1856, is now in the Tate Gallery. And although we probably cannot quote a line of his poetry, we use the name of Chatterton easily as a catchword for the starving artist dying in protest at the cruelty of an uncaring world. Yet why should a seventeen-year-old boy from Bristol, who committed suicide in 1770, have mitted suicide in 1770, have inspired such a powerful and long-lived legend, on the evidence of his few published poems, most of them purporting to be the work of a medieval monk?

A fascinating new study like a literary detective story, The Marvellous Boy, traces the rise of his reputation after death. We follow it through the celebration of the Gothic Revival, the

tion of the Gothic Revival, the acclaim of the rising Romantic Poets—for whom he personified their own obsessions of suicide, youth and neglected genius—the morbid admiration of the Pre-Raphaelites, down to another starving poet Francis Thompson, saved from his own suicide by a vision of Chatterton.

Although Mrs Kelly is convinced that the "romantic trap-

pings" are inexplicable if Chatterton had not possessed poetic genius, one has only to read in a later chapter of the amazing influence of Vigny's play Chatterion," produced in France in 1835, to reflect on the in-calculable strength of myths, in this case surely stronger than the

Mrs Kelly attributes the decline of the Chatterton legend in the twentieth century to the fact that questions such as the poet's role in society, and the responsibility of society to the poet had "lost their edge" in England, I would tentatively suggest that Chatterton's image was also killed off by the notion of the soldier-poets of the First World War, Rupert Brooke dying for his country, replacing Thomas Chatterton dying for art. However since time's revolu-

tions have reintroduced the relationship of the poet and society in the 1970s, at least in stimulating work prompts one to suggest as a postscript that Wallis' Death of Chatterton might now be borrowed from the .Tate by the Arts Council—to be hung in the hall as an awful warning to both members of the council and poets.

'An astonishing superb book": Washington Post (Book World)

Making of a Surgeon

WILLIAM A. NOLAN "As an account of a young surgeon's training, it is remarkable for its wit and honesty. As a chronicle of life in a big municipal hospital it is a horror story told in straightforward, ghastly detail.
As a description of how men work against impossible odds. it is both human and heroic in a fascinating way. Much of the book is funny, some of it ribald."—Washington Post (Book World)

Ramsey Former U.S. Attorney General

CRIME IN AMERICA

Its Nature, Causes Prevention and Control

In this vitally important work, Mr. Clark spells out the facts of the problem and diagnoses the roots of anti-social behaviour which threatens to destroy the whole fabric of civilised life as we know it.

William Haggard

THE BITTER HARVEST

"William Haggard is asingenious an exponent of game as any in the business. The political thriller at its most

The narrowing road

LONG BEFORE the current interest in alternative life-styles grew up, the Gipsy was among us; living amid the woods and meadows his alternative life that was apart from any rat race or the quest for security, apart from materialism and the need to live

in houses.

A number of artists and intellectuals, sickened by their urban scene, have drawn wisdom from contact with Gipsies, among them the French painter Jacques Callot, Borrow, John Clarc, Watts-Dunton, Dominic Reeve, the German expressionist panner Muller, and Augustus John, all of whom lived the Gipsy life at some time. Sven Berlin, another painter,

is the most recent of these to write of his experiences in a book which, like so many artists' books, is a brightly coloured mosaic with largely interchangeable facets rather than a continued parrative. The gipsies he writes of are mainly New Forset Climics with an accessional Forest Gipsies, with an occasional digression when he visits Les Saintes Maries de la Mcr., or writes of his friend Augustus John. His attempt to pin down that elusive thing that makes up "Gipsy" makes this a good and unusual book.

Clearly, he made a bad Gipsy himself. His wards got stuck on

himself. His rarda got stuck on hills, he did bad deals in horses and once gave a man five pounds to do a job and was surprised when he returned, the job un-done, drunk, with a woman. Ber-lin was only saved from an angry

FOR JACOBITES, past and present, who are honest with them-

selves, the '15 Rising is a central non-event, a forforn frag-ment of history, though stuffed with lively episodes and a wide

range of human character and motive. (The 45 Rebellion, that final blind-alley, was equally un-successful but far more of a

The Fifteen is a tale of mis-

placed leadership and chances thrown away, of Northumbrian

fox-hunting squires "armed with light dress-swords" and High-landers equipped with rusted

weapons, of a battle (Sheriff-muir) lost through "inefficiency

and downright cowardice." It is

GYPSIES OF THE FOREST: Dromengro by Sven Berlin Collins £2

JEREMY SANDFORD

scene following his refusal to sell his daughter to a Gipsy family at Les Saintes Maries for a Cadillac, a waggon, and a thousand gold pieces by the timely arrival of a Buddhist monk.

The uncouthness of those non-Gipsies who, like Berlin, fall for the Gipsy way of life, however, is unimportant. The important thing is the cross-fertilisation that can come to our drip-dried cul-ture when we are able to assimi-late facets of theirs. As Berlin says, "Each man must drive the particular machine that is his own destiny: each must learn for himself the laws of men." The wisdom he learned from Gipsies helped him to do this for himself. It seems tragic that those Gipsies who he knew best were moved from their leafy retreats into a compound in the forest, and later again into houses. Some of the Gipsies may have liked

the Gipsies may have liked this; but for his friends it was a disaster. An old Gipsy, now living in a house, told him: Iving in a nouse, told him:

I lights a bit a yog [fire] in me
garden and cooks the scran
[food] but it ain't the same as
being up in the woods. 'Ouse
ain't no good to the likes a we.
The old uns are dying like flies.
The Gipsy life may be envied

The road from St Germain

INGLORIOUS REBELLION by

Hamish Hamilton £2.75

JOHN RAYMOND

and helpless villages. .

unified story, with its tragic and and VIII (the Old Pretender, then bloody conclusion at Culloden.) aged 27) who stayed a bare forty-

Christopher Sinclair-Stevenson

also the story of a King James III

five days in his kingdom and

whose only act, dated from "our court at Scoon," was to raze and burn half-a-dozen unsympathetic

Yet to a narrative historian who

has made the period his own and taken the measure of its men and

events, the subject offers great

by us house dwellers because it contains two things that are not normally reconcilable; wandering and domesticity. But Berlin does not allow his vision to be clouded over by an over-romantic view of things.

Behind the façade of false glamour imposed upon them was the screaming mouth of hunger, the spiked fist of persecution and the haunting ghosts of the dead, all accepted in tranquility.

Over much of this book broads

the greenness of the forest. Berlin quotes John Clare, who wrote of Gipsies that they were "a quiet, pilfering, unprotected race "; and there are many happy memories in this book, such as of those Gipsies who, waiting for a bus that was late on a cold winter's day, lit a fire by the bus stop and sat there warm and happily. The bus never came. They went home, having enjoyed their outing.

So little is known about our Gipsies. They still have little means of communicating to us, we who legislate for them, who they are or what they actually want. Soon, without doubt, there will be surveys and ques-tionnaires, since our ignorance

But such questionnaires will almost inevitably be tinged with the attitude of "What can we do for the Gipsies?" And Gipsies may well give mysterious answers. How good then it is to have books like Dromengro which are con-cerned with what Gipsies can

opportunities and Christopher

Sinclair-Stevenson has taken full

advantage of them. Having settled

his points of departure—the

dirge-laden, ensabled court at St

Germain and the bitter northern

kingdom—he tells the story in all

its vivid and complicated detail.

Mar's dilatory funk enrages us, Argyle's un-Whiggish cry to his Campbells to "spare the poor Bluebonnets!" wins our sym-pathy. Macintosh of Borlum's

expedition, "the one great moment of glory in the entire rebellion" is matched by the interesting deviousness of the Marquis of Huntly and the blitbe effrontery of Lady Nithsdale's

spiriting her husband from the

Tower. A fascinating story.

CRIMINAL RECORDS: EDMUND CRISPIN

The Blind Side by Francis Clifford (Hodder & Stoughton £1.50). Richard is a missionary priest wounded in Biafra; his brother Howard, a Commander in Naval Intelligence, spies for the Soviets until his Russian Embassy con-tact is killed in a freak accident, and the net begins to close in. The inter-relationship of this pair, and their relationship with their ailing, selfish mother, constitute the chief psychological motifs in a beautifully fashioned book, continuously absorbing despite the simplicity of its plot.

The Bitter Harvest by William Haggard (Cassell £1.50). Time, the period of the Seven Days' War. Scenes, London and South Africa. Theme, the attempted corruption of a dull but honest backbench MP. Though this one lacks the builling haste idea we have the brilliant basic idea we have come to expect of Mr Haggard, it's excellently readable none the

A Time for Pirates by Gavin Black (Collins £1.40). Rumours of Malaysian oil strike bring international big-business interests crowding round like vultures, and an unscrupulous struggle for the concession

develops. Superior novel of violence and intrigue, suspenseful, strongly plotted and uncommonly well written.

The Steam Pig by James McClure (Gollancz £1.60). Urban South African setting for murder by sharpened bicycle-spoke driven through the arm-pit into the aorta—of outwardly staid musicnistress who goes in for kinky underwear. Convincing detail, some of it not for the squeamish. Interesting debut perfused with a

sort of coarse jocosity.

The Castle of the Demon by Patrick Ruell (John Long £1.25).

Unusual — if not, ultimately, entirely believable—spy story with background of isolated Cumiting the company of th brian watering-place. Emily, the heroine, is subtly drawn and sympathetic, and never does any-

thing silly.

Nightly Deadshade by John Aiken (Macmillan £1.40). Shenanigans at pharmaceutical research establishment investigated by bright young cost-accountant supporting whimsically Bohemian family. Enjoyable for most of the way; marred, however, in its last quarter by an ineffably prepos-terous action climax.

Still time to be in at the start!

The new Victorian (& Modern History) Book Club offers con-

£4.80 including postage and packing you get these six top books which normally cost £15—all unabridged hardbacks of course: The Victorian Underwords: world, Leisure and Pleasure in the Nineteenth Century, The Pound in Your Pocket 1870-1970, Victorian People, The Scramble for Africa and

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I will join the Victorian Book Club September-February and give a month's notice of resignation thereafter. I send I will loin as above paying monthly on rocalpt [] in addition to £4.80 | send £10.75 for The Times Atlas [] and/or £1.30 for Recton's Book of Household Management [] (For advance payers only

POSTCARD David Tribe Having wonderful time

as the white waves nuzzle, the gulls loop and the seaweed sidles. Past glowing faces I glide along the beach and float down the sand-dunes.

Wish you were here as the black waves gurgle, the gulls swoop and the seaweed slithers. Past glowering faces I grate along the beach and rasp down the sand-dunes.

far higher standard. P. D.

the international power intelligent."-FRANCIS ILES in The Guardian on his last novel, The Hardliners £1.50

Beauty For spoken,

I A DA DIA Y

Jilly Cooper and the fifteen beauty queens

I'VE ALWAYS enjoyed beauty gowns, the thing to look for is contests, sitting making bets and the sort of girl you can take anytibald remarks, laughing myself where." sick and resisting the temptation to hurl boots at the television set when the contestant I favour doesn't win.

I was thrilled, therefore, when Eric Morley of Mecca invited me to Blackpool to be one of the judges in their Miss United Kingdom Contest. I was less thrilled when I arrived in Blackpool, and there was no one from Mecca to meet me. Eventually, after 20 minutes, I discovered a hired car waiting furtively on a side road outside the station.

I was even less thrilled when there was no one to welcome me at the hotel. No one could find the key to my room, either. I sat around asking for Morley like Oliver Twist.

· Eventually Mrs Morley turned up to see me. "I can tell you're nervous," she said. "Judges are always far more nervous than the contestants."

I was not nervous by that time —just hopping mad.

Later I met the other judges,
Freddy of Freddy and the
Dreamers fame, Chay Blyth, who after ten months girlless and at sea would have to be lashed to his chair, a ravishing actress called Madeleine Smith who was far prettier than any of the con-testants, and Mr Morley himself.

Mr Moriey took charge. Like Macaulay, his occasional flashes of silence made his conversation perfectly delightful.

"You will now get a chance to meet the 15 finalists in private before transmission, so you can hobbies pick out the last seven." he said. Morley. They'll be wearing evening

"In the broom cupboard or the long grass," said a wag, as the first contestant, Miss Basildon,

I imagined that for evening dress, the girls might have slipped into something louche, but not a bit of it, all their dresses were sweetly pretty: yards of tulle or turquoise brocade, straight out of Come Dancing. Their hairstyles were unbelievable, too, coiled and elaborate like those sketches entitled Doreen or Valerie in the vindows of suburban hairdressers. I kept feeling I was judging Miss United Kingdom 1951.

As they sidled in one by one, Mr Morley fired questions at them. By the time you'd seen 15 it was impossible to remember what the first one looked like. Miss Blackpool came from Preston, Miss Preston came from Manchester, Miss Streatham was so well stacked she should have been awarded a Miss United Front title.

The girls must have had fun dressing up their hobbies. Miss Liverpool claimed her favourite pastime was sailing. "You better tell Chay Blyth about it," said Mr Morley unkindly.

Miss Liverpool turned green and went sharply into reverse.
"I'm afraid I'm only a lazy Ine walls were decorated with Impressionist reproductions and Mecca henchmen with middle partings and short Brylcreemed hair.

adored looking after handicapped children, another's burning ambition was to run a shelter for lonely little animals.

"A-a-h-h," said we women judges, visibly moved.

"You don't want to take these hobbies too seriously." said Mr

Radio Times 3

ARDIAN

Some of the contestants were



Judge and judged: Jilly Cooper and the new Miss United Kingdom

dismissed after a couple of sentences, but Mr Moriey kept Miss England talking about her recent trip to New York.

"I wouldn't like to live there, it's so violent and dirty," she said in her carefully elocuted voice, then, scared she might have said something adverse, hastily added:
"But of course New York's
wonderful all the same."

What was so tedious was that the girls all projected this same "ever-so-dainty" Patience Strong image, as though they were meeting their mother-in-law for the first time. If one of them had marched in and said her 6in heels were killing her, Blackpool stank, and her hobby was bashing up old ladies, she'd have had my vote on the spot. In attempting to make any reasonable choice, I was desperately searching for one spark of character or originality. Alas, none of the ones I voted for made the last three in the

We next adjourned to the main hall and the contest was on the air. The 15 then came on one by one in bathing dresses—15 sacred cows brought to Mecca. Their make-up was very bizarre. Chocolate brown legs from excessive fake tan, pale coffee shoulders, and pink faces to match their evening dresses—not unlike a Neapolitan ice cream. They walked like Thames barges.

The audience mostly consisted of prototype dirty postcard couples, little men with red faces and eyes out on stalks and fat ladies with their legs apart and their hair tightly set to last the duration of their holiday.

Although we'd already selected the last seven by then, to the audience, contestants and viewing public we were ostensibly judging the last 15. Up to that moment, we'd only seen them in long dresses, but now they were in bathing dresses we realised that several of the girls we'd selected had terrible legs and figures and the ones we'd rejected were far more attractive.

We were now busy placing the seven we'd picked in order of preference. By the time the 15 marched off, we'd selected our first, second and third, and our part in the proceedings was over.

The seven finalists then came on and gave their all on olde worlde cottages and archaeo-logical digs to Michael Aspel (who looked as though he was suffering from crumpet fatigue). They were obviously sick with nerves, you could see the tics the die's cast anyway."

I watched the rest of the con-

test on the television monitors stationed round the hall. It was amazing how much prettier some of the contestants looked on camera. Chay Blyth carefully pencilled out all his markings.
"Good army training," he said.
"Always cover your tracks."

Miss England, as expected won the title, she was beautiful and presumably fit to be taken anywhere. She didn't bother to pretend to cry as she did her lap of honour and a BBC man whipped rather desultory applause from the audience, nor did she make a Harvey Smith victory sign at the judges as she passed. I suppose it would not

have been a UK thing to do. The whole performance had been shatteringly depressing. In spite of all the gin I'd consumed beforehand, I suddenly felt as sober as a judge.

The finalists, BBC and Mecca officials, and people from Ski Yoghurt who had backed the contest, retired upstairs for suppe and dancing. The menu in gold loopy writing offered us "Chicken Chauldfroid and Beaugolais."

The contestants, of whom no one was taking any notice, talked to each other and later danced together. "I want people to appreciate

me for my mind not my body," said one, who must have had an IQ in single figures. Her trouble is she's got an

You know Celias book Auge

of colour. Uniforms were con-"and for a woman, it's wonderful."—Leamington

Courier.

stable: "This was more an act of an animal, or at best an hysterical woman."—Report in Learnington's daring girl canoeist, Pauline Squires, who has recently returned from a the bar and are only allowed to history-making trip along the sit in a special lounge.—Colorado River, visited the Mayor Report in Evening Standard.

with Stephe

*A 16mm colour film, lasting 14 minutes and available from the ICI Film Library, Thames House, Mil-bank, London, SW1. of Leamington for a chat about her amazing journey. "We are very proud of her," said the

NEXT MONTH, ten million

children return for the new school year. Many will be going to new schools, and need com-

plete new uniforms; almost all

will need at least some new clothing. Of the £100 million or

so spent each year on school

clothes, a high proportion will be over the next formight. The ritual of the annual visit to the school outfitter is very

much in accord with the conservative image of school clothing:

many of the shops have changed little in the years since today's

parents were themselves child-

But three events have coincided

to start a minor revolution in

The increase in the number of

pupils staying on to the fifth and sixth forms. More and more of

them want something different,

• The rise of comprehensive

schools. The rate at which new

schools are being established is greater than ever before—and a

new school means a new uniform.

The chance to break away from

traditional colours and styles is

clearly greater than in a school founded when Britannia ruled the

The growth of synthetic fibres.

No longer need uniforms be based on sombre colours, for fear of dirt

and grime being difficult to

Against this has been one over-

whelming obstacle to rapid change: the fragmented nature of

the school clothes business. Get-ting on for 100 manufacturers co-exist. (They don't often do any-

thing as outrageous as compete,

since in the short run they have

a captive market.) Few have the resources or the incentive to

break right away from traditional

practices. Their attitude, typically and not unreasonably, is: "We

make what the schools ask for:

if they want a style which margin-

ally predates the Norman Conquest, that's their preroga-

The result usually was not only

that changes were too little and

waves, or even earlier.

remove.

tive.

boiling hot water came gushing too late; each school demanded out of both taps. But at least it a slightly different length of gave me the chance to wash my collar, width of stripe, and shade

unphotogenic crutch,"

another.

I had an early train to catch and baled out at 2 o'clock.

"Don't go yet," protested a BBC man, "I'm driving to Leicester in two hours to organise Holy Com-

munion for the Deaf on Sunday."

When I lay down the Gideon bible

went round and round. I fell into

an uneasy sleep, punctuated by various men from the BBC ring-ing up to pass the time of night

I woke at dawn with a raging thirst, groaning with hangover. Crying water, water, I staggered over to the washbasin. It seemed

to symbolise everything when

WOMAN'S ROLE

Summing up, the Recorder said of the assault on the con-

hands of the whole affair.

the Daily Mirror.

I thought Judy

was good to many

I tottered back to my hotel.

school uniforms. They are:

and are prepared to say so.

ren.

school

sequently made in short runs,

many of its regulation garments.

years ago spotted a large market

INSIGHT

Consumer Unit

ripe for exploitation, and began

to develop it. In March 1968, it

started promoting new-style uniforms (at this stage, all for

girls) made from synthetic fibres
—Terylene, nylon, Crimplene and
so on. The company brought
senior teachers from Manchester

and Liverpool, where many schools were in the process of going comprehensive, to London

going comprehensive, to London to show them the new range.

Today, ICI puts its message across by means of an entertaining film called "Penny for Your Thoughts." The company hopes that girls and their parents, as well as teachers, will see the film, and demand new school clothes made, naturally, from ICI fibres.

ICI has even tun two com-

ICI has even run two com-petitions for fifth- and sixth-form

girls, which involve choosing different designs and colours, and

so massive-we knew the country

Not for the first time, ICI three

 Tory Party agent Mrs Anne Swyers is always left high and dry after political meetings at a town's main Tory Club. For, when the men troop off to quench their thirst at the bar, she gets left behind. Women are banned from

Yogurt mad THE RESPONSE to our yogurt machine Special Offer has been

had gone yogurt-mad, but not that mad-that we must ask readers who have sent in for it to be a little patient. There are plenty of them; it is a matter of despatching them. For those who missed the original offer of the machine that produces perfect yogurt without trouble (and which comes with

Oh, Henrifs run off

the culture to make it from) we repeat the coupon. But please understand that it now may take up to four weeks for delivery. To order, please fill in this couron clearly in block letters using a ball-point pen. The offer is open to readers in the UK only and up to four weeks should be allowed for delivery. To: Yogomagic Offer,

Sunday Times, 12 Coley Street, London, WC99 9YT. Please send Please send Yogamagics at £3.99 each including postage and packing. I enclose a cheque/money order No. cheque/money

..... for £ crossed and made payable to "Times Newspapers Limited."

giving reasons ("...in no mor., than 20 words," of course) for the choice. Each time about Expensively 24,000 girls have entered providing ICI with some useful, an

cheap, market research. Courtaulds, partly in compet tion with ICI, and partly in c operation, are also promotin synthetic fibres for schoolwea This autumn the company is tes marketing Celon dresses 1 schools in Hertfordshire. Bedfor

shire and Buckinghamshire. The use of synthetic fibres he caught on rapidly. One of the largest manufacturers of girl school dresses and blouses Tra tex, now uses synthetics for ha its output, after using almo-nothing but cotton up to thre deprived of some of the benefits years ago. As pressure (a brighter clothes grows, especial of mass production. That certain with the raising of the school leaving age to 16, the sense of pride which a unique uniform bestowed on the pupils Trinians look—a term use of St Oswald-by-the-Brook Grammar School added something like 30 per cent to the price of throughout the trade for trac tional uniforms—is likely to di

appear.
The long term effect of the ne trends in school clothes part cularly as that most tradition; of garments, the boy's blaze comes under attack—is likely i be an increased different be an increased different between public and state scho uniforms. Now, as in the pas the requirements of publ schools have been more detaile requiring greater expenditure.

For instance, Roedean requir-its girls to have clothes whic even for one item only of stu things as socks or vest, come £57.50. Among other things, the girls must have a winter coat.

as cricket but and tennes. Clothes can also be boug cricket bat and tennis racque

cheaper.

By contrast, a comprehensive Haverstock School in London NW3, expects its pupils to hat? clothes which cost a total £16.05 for girls and £16.25 feet boys. This, in the case of the boys, is simple essentials such trousers, shirt, pullover and

blazer. With the everyday uniforms, is often difficult to tell which school a child is at—public (1) state. However, as comprehe sives introduce more model and practical clothes the distri-

> NEXT SUNDAY: Insight Consumer Uniton children's shoes.

Just because I run them down. Even when I chopped down

down,

parties I think I shall crack up,

training course. think.

I lee wt on a spd wrig ers l'm also

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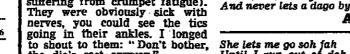
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LUNCHEON AT HARRODS by Ernestine Carter

REAKFAST AT TIFFANY'S Association agrees. Harrods, they may have been all right for Audrey II e p b u r n, but for foreign visitors, even those for me, especially when it is an institution."

The new wall tiles are in Harrods green too.

IN THE CHARCUTERIE, there are knowledgeable types behind the circumstration." th Sir Hugh Fraser.

Sir Hugh succeeded his father Chairman of the flouse of aser when Lord Fraser died in 6. Now only thirty-five, slight, dium tall, with crisp, dark hair d direct dark eyes, he is a ball fire in a tweed suit. A soft of burr gives a touch of inevit-

le James M. Barrie charm to ything he says. Although Sir Hugh was host, I al been invited by Mr Robert algeley, another Scot (pure cocidence. I was told) and arrods new Managing Director. r Midgeley, tall, slim, silver-ared is not new to the House Fraser. Before he came to arrods last year he was Manag-g Director of Derry & Toms, id before that of Rackham's in

rmingham. - As if this wasn't enough top ass, also decorating the table are Lord Redmayne, Chief Whip two Prime Ministers, Mr Mac-illan and Sir Alec Douglas-ome, and now Deputy Chairman Harrods Ltd. since 1970, Sir inhert Hobart, Sir Hugh's Per-le mal Assistant, Mr William Met-ledfe, Harrods' General Sales anager. The occasion was my troduction to Harrods new Food

Although the talk ranged, it

But even institutions can't stand still, and Sir Hugh says "Harrods has got to move." Mr Midgeley adds, "But we must look at each move not twice but three times. It must be in keeping with Harrols. It must have the Harrods imprint.

THE NEW FOOD HALLS are an example of this thinking. The principle of self-service has been given the Harrods treatment. And Courtenay Pope, the shop fitters, who adapted the space, have preserved the Harrods atmosphere. Wherever possible, they have retained as much of the original 1902 decor as possible, like the marble wall belund the Char-cuterie section with its noble fringe of salami, sausages and

The result is self-service with a Harrods difference. They even call it "self-selection." No longer day on have to queue at cash desks after each purchase. ("Not cash desks "says Mr Midgeley, "reception areas.") You can sit in comfort in a special section and give one vast order which will be assembled for you ready for collection or delivery.

In the Pantry or help-yourself section, if you want advice or Although the talk ranged, it information there are Harrods ways came back, not unhostesses to assist you. Instead attrally, to Harrods. To Sir of aisles so narrow that one smallor assess on narrow that one small-print-on-each-in reader can bottle-neck those behind, the asses are spacious. Instead of dinary store. "Harrods is a urist attraction, like the Tower London." The British Travel

IN THE CHARCUTERIE, there are knowledgeable types behind the counter to help you choose from the 40 different pates, the salamis from Italy, Austria, Bel-gium, France and Germany, the

hans and the cheeses.

For frozen foods (displayed in a special 44-ft long four-storey high freezer), there are dry ice

high freezer), there are dry ice containers, and, if you are taking food to the country, insulating boxes that will keep the foods frozen for 24 hours.

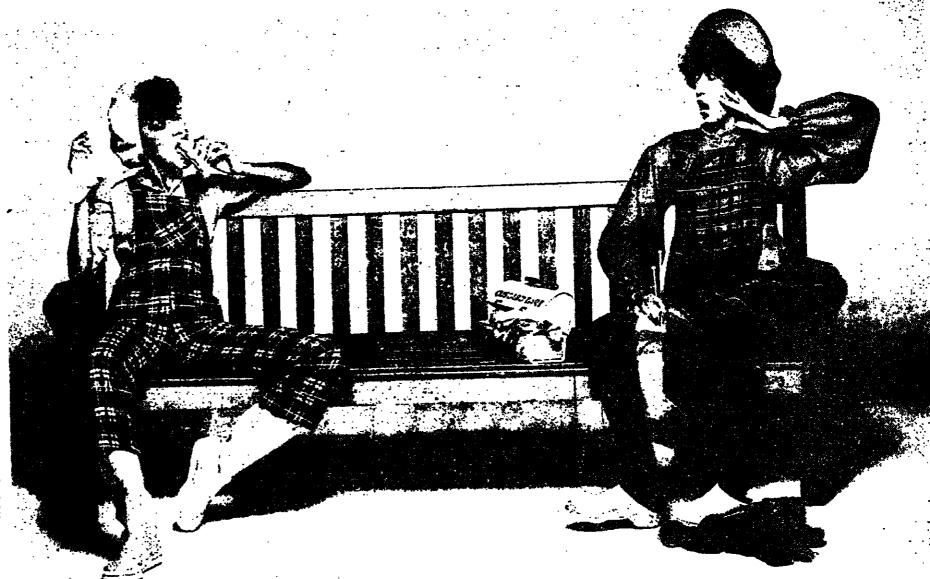
Harrods food specialists remain in charge of each section—Mr Bowen, cheese, Mr Ducat, meat, Mr Sneath, fish, Mr Hill, poultry and game, Mr Delchar, dry groceries. They are all veteran Harrodians. "It's a life job," says Sir Hugh.

Sir Hugh. Harrods has its own bakery in Trevor Square. As more and more small bakeries are being replaced by unnourishing boutiques, it is no wonder that there are queues waiting for the warm bread, and that the Bakery sells 100 dozen

croissants a day.

Harrods also make their own
sausages. In fact, Mr Midgeley
points out, there is more staff
behind the scenes than on the

The Food Halls are 24,000 square feet of sheer temptation. They tempted me, and, after a luncheon which displayed all Harrods virtuosity (cornets of smoked salmon and potted shrimp, crown roast with bahy smoked vegetables. raspherries and cream, petits fours and coffee, not to mention Steinwein 1969 and a Chateau Taibot 1964), that took



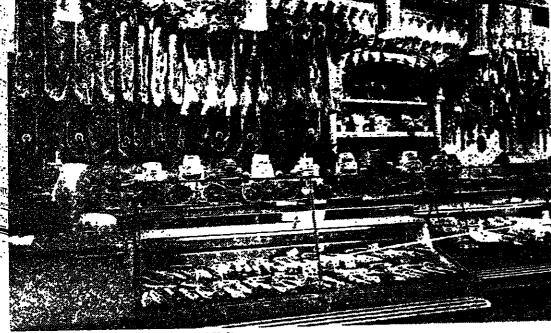
TARTAN will be for winter what checks were for summer. One of the liveliest leaders of the cheek set was Serena Shaffer of Electric Fittings; she is also a was Serena Shaffer of Electric Fittings; she is also a leader in the tartan trail. Serena, 25, ex-St. Martin's School of Art says the name was a disaster—"like something you'd see looking through an old Army & Navy catalogue." The company is only a year and five months old (just between Serena's two children, Joe, "two and a bit," and Sam, seven months). Serena designs, and she explains, "Laura, ex-Kingston, pattern cuts and Valerie sustains us all." Serena's husband, a

psychiatrist, is a director of the company. The Shaffers and Electric Fittings are moving from Turner's studio—a glorious hugger-mugger of clothes, modern sculpture, one of Andy Warhol's Marilyns ("a pink one"), babies and dogs—to a larger house. They need one for Electric Fittings sells to Way In. Simpson's. Peter Robinson, Escalade, Mr Freedom here; to Bendel in New York, Stockmann in Helsinki, the Globus chain in Switzerland. "I know my way around these days," says Serena. "It makes me feel very old."

Hair by Didier of Jean-Louis David of Paris. Photographs by Duc

TARTAN by Electric Fittings. Left. dungarees buttoned at either side, £8, Harrods Way In. Beret by Titsers. £4. Miss Selfridge shops; shirt. £6. Browns: rubber

boots, 16.75, Simpson, Piccadilly. TARTAN by Foale & Tuffin. Right: pinafore dress. the bodice buttoned at either side, £15.50. Harrods, London; Image. Bath: Vicky. Cobham; Go to Jericho, Oxford. Shirt by Foale & Tuffin. £10. Harrey Nichols; beret. £4.40 and lunchbox, £2.65. Mr Freedom; Mary Quants tights, 75p, Peter Robinson; clogs. £3.15. Mr



he Charcuterie in Harrods' New Food Halls

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Estee Lauder is the Glossamer ucen. For her "the 1971 face vill glisten," and her glossamers are to give lips "a high intentity shine." They come in small rale blue pols or in lipsticks ased in pale blue and gold, all packed in the Fresh Air wavy ands of pale coffee, pale blue,

white and navy. There are eight and Cheek Tints, a "glide-on colours each in the pots and lip-rouge" which combines gel and sticks, from a clear gloss to Wild cream. In six colours, a jar is Grape and Chestnut. (Pots. £2. For glow, Charles of Ritz £1.20: sticks, £1.30.)

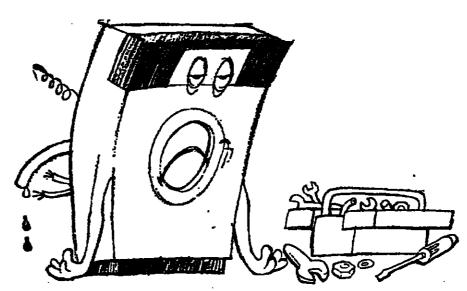
Revenescence Moisture a moisturiser combined with colour, and it does what they say t will do—give your skin a soft warm glow and the busy lady one less thing to have to do. It comes in three colours, the liquid, £3.45, the cream, £3.45, but not

CARTIER LTD.

have packed their ClearGel (not Charles of the Ritz is the Glow finger-staining, they say) in com-king. In cream or liquid, their pact form and call them Cheek

> cased in marbleised pink, £1.75. For gloss, Charles of the Ritz have Pommades for lips and eyes. For lips, there are transparent ClearGel lipsticks "for sheer glisten," in five colours, £1.10. For eyes there are Eye Shadow Pom-

For glow Estee Lauder has Face mades, in four shades, £1.45.



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CRETE

CRETE, as Icarus might have seen it, looks like a benevolent sea-monster with a shark's tail swimming for all its worth away from the coast of Turkey. The back end, that is east from Iraklion to Sitia and beyond, has the remains of all that mattered most in the Minoan world-Knossos, Phaestos, Gortyna and Malia; it has Crete's only really luxurious hotel (Minos Beach, a complex of dignified white cottages superbly sited on the edge of a sheltered bay) and the inter-national airport (which is now served by BEA who fly direct from London to Iraklion every Friday evening).

The best roads, most of the fertile land—including the dazzling plain of windmills—and the hon's share of Crete's stillsmall tourist trade are also in the east. So is the Iraklion Museum, for me the most compulsive indoor viewing in the Mediterranean.

Crete west of Iraklion is wilder and poorer, more primitive and more private. It is Kazantzakis' Freedom or Death" country. Mountains and gorges, caves, iso-lated monasteries and goat-track communications have provided crude natural protection for guerrilla resistance to two cen-turies of Turkish domination and

CYPRUS

DANGER: grape juice on road.

THIS is not, of course, a year-round warning. But if you're

round warning. But if you're visiting Cyprus in the next fort-

night or so, you are likely to find

this unusual hazard. The cause

is the Limassol wine festival and already the signs advertising the

event are on every road in the

I will happily add another warning: Danger—grape juice everywhere. Limassol is the

centre of the wine-producing area

and a few random samples

quickly show that the reputation

Cyprus has in Britain for pro-ducing only cheap and dubious

is unjustified: make no

south-west of the island.

-Autumn road signs around

Limassol

mistake, on the island itself there lunch or dinner, there is only one are excellent wines and some fine brandy (try, for example, retire to sleep (in the heat of Domaine d'Ahera, a fine red, the high summer an afternoon nap is

four merciless years of German

The monastery of Arkadhi in the western tip of the Idna range is for Cretans the symbol of resistance. It is their Masada, a mountain fortress whose defendants, like the Hebrew Zealots two millennia earlier, preferred mass suicide to slavery. In 1866 the women, children and resident monks of a Cretan garrison at Arkadhi dynamited themselves rather than surrender to the Turks. Of the original convent built by the Venetians in the middle 1500s only the facade has survived that battle. The rest is restoration. But what remains of the original structure has a classical elegance lovely to look on and all the more fascinating because such fragile beauty is so much at odds with the monastery's harsh surroundings and

The upland villages west of Idha are where you are still likely to see the traditional high boots. baggy pants, broad sash and black head cloth worn for work by farmers and shepherds; the formidable gorge of Samaria south of the great high plain of Omolos is the last natural bome of the Cretan wild goats— kri-kri as they are called—but you will be lucky indeed if you see one. They live in the inaccessible mountain wilderness

Coeur de Lion rose and the White. Pink and Dark Lady

Indeed if you can afford the

time and money to call in for a

few days during festival time, then do so. (Tourist night return

flight by BEA or Cyprus Air Lines

in September costs £105. In October it's only £99; at peak

periods it's up to £157.90.) Cyprus has clearly a great deal to offer

apart from the festival: not just

the sunshine, not just history, not just good food and wine at very

reasonable prices (pay £1.50 a head and you're a glutton).

" XENOS does not simply mean

stranger: it also means guest."

and prepare to cancel all appoint-

ments made for the next three

hours or so. Whether it be for

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See for yourself what the American Way of Life is all about. Two weeks may of Life is all about. Two weeks may of Life is all about. Two weeks may be a seen to be

GO FOR a snack in Cyprus

—Man on the Nicosia bus.

bloody history.

est walks in Europe (though not the great green cliffs which distoo wild for my colleague Dilys solve every few miles into sandy Powell who travelled through it bays. Some of the bays protect a on foot this summer, returning by the only other possible means of transport, the back of a mule. She will tell the story of that walk on this page shortly).

But western Crete is not all rock, grandeur and challenge. South of Rethymnon, a Venetian harbour town with a Turkish air (and an ideal touring centre) is a stretch of arcadian countryside with steep green hills, wellordered farms, giggling brooks and ageless white villages—a

certainly essential, for the Cypriot lunch will put paid to the best

Hospitality can be almost as

embarrassing as it is on Crete (which is praise indeed): even allowing for the tensions between

Greek and Turk-still watched

over carefully by the United Nations, the latest if less ubiquitous and unwanted in the

line of invaders—there is only friendliness to the stranger: I'm

This shows itself partly in the restaurants. I ate one evening at the Greek Tavern in the walled

capital of Nicosia, a splendid open-air restaurant with authen-

tic Greek-Cypriot food and authentic Greek-Cypriot diners. I started, as usual, with the meze.

dishes which would be a meal in itself. The head waiter took the trouble to explain each parti-cular dish and delicacy and was

hurt only when I opted out of the mixed grill having followed the meze with a fish course or two and a kebab. Finally, because he couldn't see a taxi, he summoned

vast hors d'oeuvre of about 15

sorry, the guest.

intentions of sight-seeing).

paradise for poets, botanists, lovers and early spring lambs. Approaching the town from Iraklion (an hour's drive on the fast road, a day's expedition if you potter along byways and stop to explore villages) you pass through vineyards and orange groves and over the sweet-smelling honey moors where there are so many flowers that the bees must get dizzy deciding which one to suck. The air is heady with the scent of blossom but never heavy because the sea is surrounding Samaria, one of the so near. Sometimes you see it,

bays. Some of the bays protect a huddle of white houses, some a tiny cane-covered cafe serving bathers with fish and wine. Some look as if no one had been there

since Ulysses sailed by. It is pointless to put names to such places. Anyone pre-pared to take the time to match place-names to marks on the map will with less trouble find another bay, another white village just as lovely for himself. It is what happens to you rather than where you go that matters most in western Crete.

I do not remember the name of the village where the chickens were scratching up the foreshore. where two tiny boys in a skiff were almost melting with pleasure because they had caught a spider crab, where the cafe is an extension of the most prosperous fisherman's kitchen. But I do remember the old lady who when she saw we wanted something to eat produced coffee. limpets, tiny raw artichokes and raki for tea. We consumed the

a friend to run me the few miles back to the Hilton Hotel—free.

And talking of eating, I would recommend also in Nicosia the

vine-covered and lemon-tree-sur-rounded Lemonias—better-known

as Charlie's Bar—just a short step from Metaxas Square. And, mov-ing 99 miles west either the Peli-

can (yes, there are two real peli-cans there)or Theo's Bar (especi-

ally for fish) at the delightfully unspoiled west coast seafront at

mis-named New Paphos (mis-named because its foundation

date is sufficiently obscure for it not to be known). New Paphos,

a stone's throw from Ktima, is a

fine place to stop when touring from Limassol, past the RAF Episkopi cricket pitch to the Temple of Apollo, to Aphrodite's

birthplace, to the Temple of Aphrodite to the Tombs of the Kings, and for the overall histori-

cal bit of this part of the island.
The plain idle can simply lie

in bliss on the empty sun-kissed beaches towards Coral Bay, where

you are disturbed only by the

sound of the sea. Aphrodite, Goddess of Love, knew what she

was doing when she chose the

EAST AFRICA £153

No other continent offers more fascinating contrasts. Take your camora on set and the contrasts of the contrast of the contras

black who saw me one mornir admiring the flowers smothering her cottage on a steep whit washed street. She came out ar led me by the hand into her livit room, warm with rag rue embroidered hangings and fami photos. Sugared almonds and ra were served. I remember the sweet yellow wine and shiny ye low pastries which were the offe ing in a farmyard on East Saturday. We were watching boy ease the skin off a kid deftly as a beau would slip a glo off his lady's hand. A few mi utes, and half a dozen eloque gestures later, chairs were n under the apple tree and t family stood round enjoying o enjoyment of their hospitality.

Most of all I remember an heater, a sodden mongrel she dog and four shepherds in trational garb who insisted on givius coffee and raki at 10 o'clo one chilly, drizzly morning on t mountains between Chania a Chora Sfakion where we stopp to look for the local curd chee But I cannot recall the names the villages and I did not wr them down at the time. It seem irrelevant. You cannot gaze hospitality. In Crete you do need to. Like the mountains a the sea, it's around you all t time.

Jean Robertso

sea off south-west Cyprus for h birthplace.

"BETTER to have loved a lost, than never to have low

ITS CERTAINLY better to ha been to Cyprus for a short tir But what can he know, you m well ask, who knows only part

the island?

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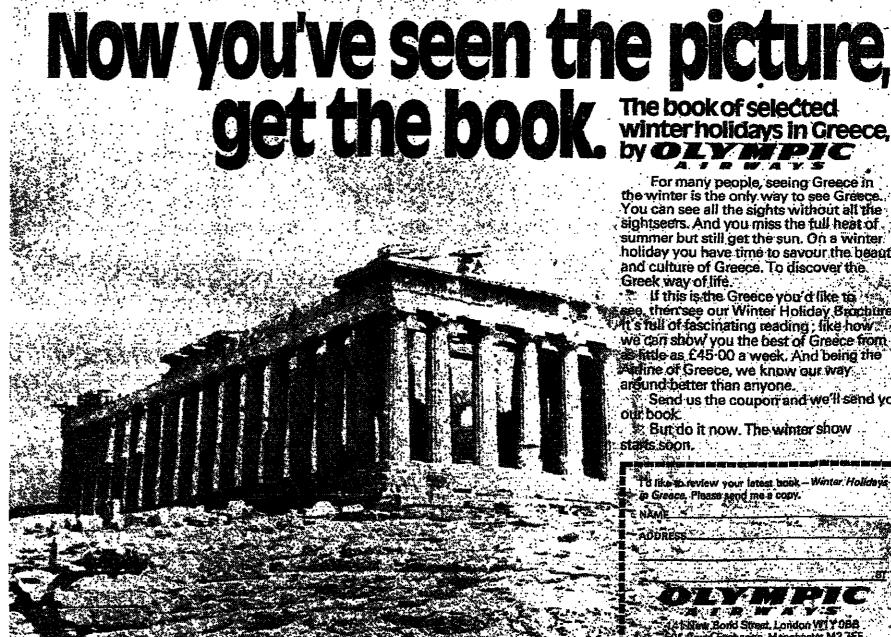
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HOMES

essening the London nightmare

s. relative joyride if you have 1000 in cash to play about with 2 for someone with a mortgage 2 for 10000 price tunit to 10000. a £10,000 price limit it is fast ming a nightmare. And the ation will probably get worse. y of at least 12,500 a year to anything reasonable in Greater lon. A couple of years ago, a e people were talking in terms of),)0 = year.

make matters worse, fewer ble are selling houses these as estate agents are pointing But precisely for these ceasons all pay you to get on the property er as soon as you can. And, if you bout properly-hunting methodicr London-and some for as

as £4,000. you're moving to London from provinces, it is obvious that you

ome accommodation agencies is try to charge you a commission finding a flat. In fact this is al. And if you're lucky enough hand an unfurnishen machine has a rarity these days—watch for the chap who demands a for the lease. This is find an unfurnished flat-very

> lease. This is certainly no ect answer to the family man's er. But, with building societies ng more liberal attitudes to

ras station, for instance, you slops over to the district next door, and probably reach work almost Fulham, on Chelsea's western flank,

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histance. If you don't know some outer suburbs like Edmonton, don, it is wise to rent a flat True, the service will probably be to familiarise yourself with less frequent and fares substantially it's what and to learn some of higher, but the latter is nearly T's what and to learn some of higher, but the latter is nearly tricks of the game. Local always offset by lower house prices kly newspapers are a particu- for at least you get much more for kly newspapers are a partitude of the your money) and lower rates. Also less you have to be quick off the You have a better environment in which to bring up the family. About \$10,000 would probably hay some-

timing in a depressed but patentially up-and-coming inner suburb. A south inium for the lease. This is certainly no ect answer to the family man's lease. This is certainly no ect answer to the family man's many for the class. But you can get mprove the property. improve the property.

There are several promising areas tgages on converted flats and ral property companies selling formerly rented flats, you can east buy something fairly central relatively low price. relatively low price.
condly—if you insist on some g more spacious—you can controlled from a middle of Home Counties towns, partiof Home Counties towns, partirly those that are the first or
nd stop out of London by fast
reach a certain level in a fashionthe first or the upgrade. When prices to the quick off the mar
that is on the upgrade. When prices to the district part does to the district part does

is the classic example. Agents Redlearn and Redfearn are currently handling a three-storey property in the Moore Park improvement area at £19,000. Only four years ago, similar properties were tetching £8,000 and some even less.

Transport is another point to look for in inner areas. There are few things better than a new Tube line for pushing up properly prices. The Victoria Line north of Highbury is eputed to have added £34 milion to property prices along its route. The southern extension is now doing the same thing for areas south of

Fairly easy access to any Tube line is a highly desirable feature (though Battersea, Greenwich and Camberwell are notable exceptions)

One area to watch is Barnsbury, once the relatively unfashionable do the looking properly from as quickly from Belford as from part of trendy Islandon, liere prices issuance. If you don't know some outer suburbs like Edmonton, are moving very quickly these days, lon, it is wise to cent a flat True. The service will probably be to familiarise yourself with less frequent and fares substantially terraced property for a little over the live-figure mark.

Kentish Town, sandwiched be-tween fast improving Camden Town and classy Hampstead and Highgate is beginning to show some remark £10,000 would probably buy some Tube links with the City and the thing quite attractive in towns like West End. Victorian terraced prochemistori. Eishop's Stortford, Lutin, High Wycombe and Reading.

Thirdly, you could look for some though to a look of the links with the City and the West End. Victorian terraced prochemistoria. Eishop's Stortford, but of £10,000 (and some much more) times to a look for some though the look for some though the look for some though the look for some lines to a look for some look for had a three-storey property on offer at £4,950. Of course, it needed modernising.

Another area to watch is the Brook Green area of Shepherd's Bush/flammersmith, which is just over the railway—and a future motorway—from Kensington and Holland Park. And if you wanted to speculate still further, it does not take much imagination to see what a proposed new Fleet Line could do for places like Greenwich and even New Cross and Lewisham. Or a new Wimbledon Line for Hack-

rinally, here are three practical points to muli over. Be prepared to compromise; you're extremely un likely to get the property you really want. Be patient; almost certainly you'll have let-downs from owners, mortgage sources and possibly from unscrupulous agents. And above all, be quick off the mark if you spot

Michael Bartholomew

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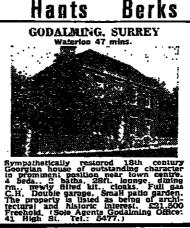
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SUNDAY TIMES Crossword No. 2427

1 A scientific centre gets OPPORTUNITY FOR into the money and bears fruit. (8) LARGE STABLE BLOCK with part residential use, ideal for modernisation, set in nearly is acre plot. Situated in grounds of a country estate in Green Bell. It lies within 2 miles Hertford, is only 45 mins. from London and has all main services. S.16,000 Freehold Hoddesdon 66614 or Bertford J485. 5 Select Nicholas, apparmeal. (6) 9 The outlines of a case

ACROSS

against outings. (8) 10 Famous naturalist and doctor interrupted by a triumph. (6) 12 If you lose the rubber, you can't. (5) It needs no amateur to

tap keys to give an original example. (9) 14 Casual creatures who are

23 A story back east makes

BILL'S JOB at the billiard ball factory is to check that the weight of each ball is "dead on," and to reject the occasional ball whose weight is not standard. His only equipment for the purpose is a simple though accurate balance having a sizeable pan on each side but no weights. With the help of this, a piece of chalk, and what he had learnt from the Work Study people, Bill invariably did his check-weighing with not only the least possible number of weighings but also the minimum loading of the balance which this permitted. When Bill returned from 25 Final occasion for the cobbler's work? (4, 4) 26 Term for a girl. (6)

27 A last rag made into "-" moulding. (8) 1 Rides in a certain way fi

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rooms, cloekroom, kitchen,
utility room, 5 bedrooms,
4 bathrooms, dressing room
Oil-fired Central Heating, Des
water mooring and letty,
Garaging for 3 curs will
planning permission for sta
accommodation over.

certain periods of time. (a 2 Una and one lad get tr ently, to have a special gether in the carriage. (3 Keen to rob, but upset l damaged foot. (6, 3)
4 They're moved to lift the

hands in support. (5-7) 6 Apple-cider girl finish with an exclamation—in state indeed! (5) 7 Novel is wearying, or hears, when the subject:

motoring gear. (3, 5) Casual creatures who are homeless may have to start from scratch to survive! 11 Doesn't need time for reflection (7-5) 18 Top people of the country 15 Hill guide who will pest

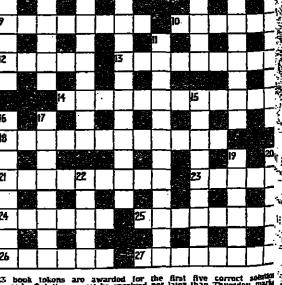
having finished the flight? you. (9)
(6, 6)
16 Allowing Hal to hug in muddle. (8)
producer! (6-3)
17 illegal world organisation in the right in this cas
(8)

one buck up. (5)

24 Occasion for fun and games 19 A craze to mix gin pradually disappearing. Occasion for fun and games organised by an international body—or is that a cheating clue? (6)

The street of the control of th

22 Person who keeps getting involved in essays? (5) involved in essays? (5)

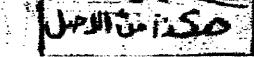


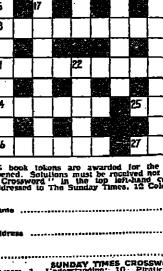
balance which this permitted.

When Bill returned from the canteen one day, his assistant confessed that he had accidentally dropped one "reject" ball (whether heavier or lighter than standard he did not know) into a bin containing 14 dozen good balls, and, since all looked and felt altke, Bill had to reweigh the lot in a way which ensured identification of the reject ball. This required 6 weighings.

How many balls were used in the first of these weighings?

HERTFORDSHIRE STATES AND SUPPLY AND STATES AND SUPPLY ASSESSED AND





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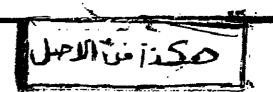
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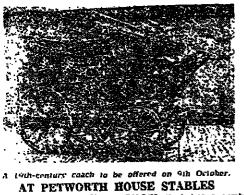
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A (Calvar): 11.00-12.00 Lana.
Alive and Kicking. 1.00 Wamen are
1.25 All our Yesterdays. 1.55 Soccer.
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TUESDAY

11.00-12.10

1.45

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THURSDAY

8.50 10.15 9.30





11.10 News, Cricket, Weather,

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sleeping Reds din Suryem SATURDAY

5.35 London, 7.55 Film: The Rat Race, Curits, Debide Reynolds (1960)—Romance, D London 11.30 The Saint, 12.30

DEAR MICHAEL PARKINSON, Naturally all your old mutes here at like Sunday Times are delighted by your success at making a talk show work and you must be looking back over your twelve shows so simply called Parkinson (11.20 BBC1) on this night of the last of the series, happy and secure in the knowledge that you have been rehooked for the autumn. You haven't let the side down.

7.55 Weather. 8.00 News. 5.11 pt. the Bunch. 2.30 Play; Tess of Sunday Papers. 8.20 For Listener; 1 et D'Urbervilles, part 3.30 et form India and Parkstan (b). Val. the Good Companions; part 4, and 202m—religious gavs.), 8.00 L00 The Champing Past: part 4, 0.00 The Champing Past: part 4, 0.00 The Long Past Part 5, 0.00 to 1.00 News. 9.05 Sinday Part 4.25 Sunday Sport Screbbard. 9.00 News. 9.05 Sinday Part 4.25 Sunday Sport World. 9.00 to 1.00 News. 9.05 Sinday Part 5.00 to 1.00 News. 9.05 Weather. 5.00 to 1.00 News. 9.15 Weather. 6.00 Medical Past 1.00 News. 9.15 C. Papers 6.05 Children Twenty-Speen Million 1.20 the Sunday Sport 6.05 Children Court 1.20 News. 9.15 Sunday Sport 6.05 Children Court 1.20 News 1.20 News. 9.15 Sunday Sport 6.05 Children Court 1.20 News 1.20 News. 9.15 Sunday Sport 6.05 Children Court 1.20 News. 9.15 News. 9.1

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1.18 Sol



coming to town

SO THE onthusiasts for Sesame Street have wen. From September 25 it will go out at 11 am every Saturday morning for an hour on London Weekend Television. Parants of every child in the area between three and six years old (and a bit older, too) should be ready for the unusual experience of sharing a programme with their children that is 12 mulating for both of them, as we': as teaching Johnny to read.

Of person who may not be too pleased is Alies Monica Sins, Head of BBC Children's TV. She boldly replied when challenged to show Sesame Street, "We believe we can make better programmes for British under-fives." Now she will have to prove it. Play School (11.00 Monday Friday BBC2) comes over as genteel middle-class pap compared with the vigour of the American show.

Sesame Street is Daddles can see for themselves this Bank Holdey Monday. It's Uceful Box Day, whatever that is, and there's a story. Old Toby and the ledgehog. Take cover. Miss Sims the Muppels are coming!

Also on Monthy for most of the country, the delightful Follyfoot (5.15 except. London, Southern, Grampian; Friday 5.20 for them, Trampian; Friday 5.20 for them. Rehard Gooden, now 76. plays a stray old man who just stands and wildley daylime offerings, see Monday daylime offerings, see Monday.

Belind the Seenes (Wednesday 4.55 BBC1) goes to RADA and will doubtless encourage thousands more youngsters to take up the stupidest profession (90 per cent unemployed). A good old Vesign for Show Jumping from Hickstead (Thursday, Friday, Saturday 2.00 BBC1). And there's the return of Magple (Tuesday and Thursday 5.20 ITV) with film of the Lebanon, football tips, and a new feature,

Marker seems to be in danger of Marker seems to be in danger of derediction of duty judging by the derediction of the Man Who Didn't Eat Sweets (9.00 ITV) by Richard Harris. He is following Peter Sullis, one of the most believable actors on the screen. Bird's-Eye View repeats Eastern Approach (8.00 BBC2), Stuart Hood's pacum to Britain's East Coast. Johnny Morris visits Fiji in Spolling in the Sum (8.50 BBC2). poor solls in the Public Byo contillty can watch An Hour with an Carnichael (10.35 BBC1), an pisode of that dreadful Bachetor ather series, repeated, and half an lour of Carnichael's favourite novies, which all turn out to be austicals.



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BEST BANK HOLIDAY FILM with Mel

pies and tourist director Frank V-Southern 8.00-ern about cattle-1958 Oscar for Gregory Peck, harlton Heston,



THE EDINBURGH FESTIVAL will have been on for almost two weeks by today and the only television programme to have reached the networks from it will have been Monday's military fatioo. Nothing of the cultural riches either of the Festival proper or its Fringe will have been seen in England unless they get a passing glance (luring Richard Demarco's One Man's Week (see BBC2, Sunday). This week's non-broadcast-on-TV events include Timothy West's Lear, the Young Vic's highly contemporary Comedy of Errors, the Belgian Surrealist or the Contemporary Roumanian Exhibitions, or any of the 200 films and concerts. All honour then to Scottish Television for its nightly Festival (11.00 its own contributions of two plays, two art exhibitions of two plays, two art exhibitions and three concerts. Festival?

It isn't as if the BBC had no facilities to do anything about it. They must have had a large unit there for the Tattoo and, hopefully, are recording ltems for future presentatians, but that's not the same as letting us share in the live excitement. Nor can it plead lack of slots: BBC3 has a travelogue, not about Edinburgh, but about Vanishing Cornwall (8.00), the second half of the Daphne du Maurier festival (see Tuesday). It has two arry items in Summer Review (8.50), on Good Taste and Stockhausen, and two jokey ones about the World Theatre season and Queen Victoria; all repeats. It does have one Festival show, but from Montreux not Edinburgh—Love and Marriage (9.20) the Finnish entry for the light entertainment burnfight last spring, which if it couldn't beat some of those that won prizes, must really be awful.

Waitt Late Night Line-Up (10.35) is going to Scotland for an hourand-a-half-long discussion. Yes, but to Glasgow to discussion. Yes, but to Glasgow to discussion. Thirty producers, crifics and acrdenies will talk about radio and television morth of the border including Prof Dudley Edwards and Alastair Miline,

Controller of BBC. Scotland. First question: Why aren't they in Edinburgh?

And, to add insult to injury, the second First Time Ont (11.05 BHC1) is by the now quiescent Incubus company, not the 'Fraverse, Interaction's Other Company, the Portable Theatre, the Soho Theatre, the Westare State, the Pool, Albert Hunt's Bradford group or the John Bull Functure Repair Kit, all of whom are playing on the Fringe.

Not to be missed: My Brother David (6.30 ITV—London), Thames' remurkable documentary about a mentally-hundlenpred boy, originally made for childron's viewing and warmly praiset when shown carlier in the year in a kiddies' time-slot.





DAYTIME CHOICE

À

ipped the balance with the BBC. They screened the documentary about Cornwall that her son directed, and she agreed to be interviewed. The documentary is on Friday and the frank interview, called simply Daphne du Maurier (8.00 BBC2) was filmed in and around "The House on the Strand," where she lives completely alone since the death of her distinguished solder husband. It shows her to he a formitable, well-preserved lively Colonel's lady, as well as one of the most prolific and widely-read women who has ever written.

Surrounded by mementoes of her grandfather, action Geraid; and husband, Sir Frederick Browning (including his old teddy-bears), she reminisces about her childhood, her books (she is bored with the success of Rebecca); and proudest moment (when she was presented with a statuette by her husband's old regiment). Interviewer and old friend Wilfrid De'Ath trembles with excitement at seeing her old manuscripts and is generally worshipful.

One aspect worries: producer Christopher Martin has adopted the currently fashionable technique of showing the cameras arriving and leaving. But who does he think he is kidding? We all know that the apparently because a second camera has been set up to film it, then reset and lit for the apparently unrehearsed entry into the house. And who is filming her sitting "alone" after their departure?

Two other documentaries each lake a theme and present variations it, without attempting full surveys. The Noise Invasion (9.20 BBC1) is faintly depressing; it has to admit that of all forms of pollution, noise however 'trksome, is not of the highest priority. Nobody wants to pay more for silent machinery; the city of Zurichs puni-

FRIDAY

Why nothing from

one pause.

However, the prospect of the Rev Francis A. Howord of Much Rutting-in-the-Wold preaching about the pornography on sale at the church jumble is beguiling. And a departure is to let Frankle be the only eccentric in the show. All the other guests are struight actors. Angela Baddeley plays a possessive mother who secreted him away in an attic during the last war, where he is still afraid of buzz-bombs. Jean Kent is his partner in a ghastly attempt to recreate the story of Bonnio Prince Charlie.

Paul Templo ends an uneven run with Critics, Yes i But This is Ridiculous i r8.00 BBC1 by Eddile Boyd, about a library in a small rown where someone has torn up all Paul's detective storios—quite understandable, judging from his necline forder. To draws a facility one of the characters is a hipple commine forder.

y Galton and Alan Simpson y Galton and Alan Simpson weller The Frankle Howard w (8.00 lTV). This should mean natic recommendation, but the of their joint efforts, makes

much is staged. The protes side the hearing are clear just to be filmed. The appropriate sonterence is set up. Willy filmed at London Airport we lace for the reporters, a rimmer one for the numeras.

makes it impossible for Rea to give his own most interesting view that men's long hair is here to stay: "Short hair began less than a century ago when the successes of the Prussian Army made everyone copy their cropped heads. Now that the generation that had the influence to tell everyone to get their hair cut is dying out, so will short hair," On the drama side, there's a fuscinating comparison between a particularly entertaining Armchair Theatry from Thannes, The Loving Lesson (99,00 ITV) and a film that's well worth taking an evening off from the television set to see in the cincam, The Diary of a Mad House-Wife. They are both about a thoughtless husband driving his wife into the arms of another man, but while the American film is soft and touching. Donald Churchill wrote it and tels his own part of a busy husband, and the play's Other Man is young schoolteacher convincingly and film is, of course, the wife, and it is a tribute to Colette O'Neil that her Mary is equally as sympathetic as the remarkable performance that won Carrie Snodgress an Academy Award nomination. Both play and film start in the same way—early morning grumpiness by husband—and end similarly. But what gives the film the edge is its only-too-identifiable characters. Few will see themselves as this TV couple. will see themselves as this 'tv couple.

The particularly nasty craze for The particularly nasty craze for Nazi relics is discussed in Collector's World (8.50 BBC2). It seems there is such a demand that a West German factory is now making new ones to meet it. Women's Lib is the topic for discussion in Decisions, Decisions (10.10 BBC1—North West) with film of a day in the life of a working mother.

That's An idea (10.10 BBC1—North East) gives reporter Marion White a chance to prove women's equally when she has to capsize a cance in the first of a series of experiences of other people's leisure fun. As for The World Pipc Band Championships (10.10 BBC1—Scotland), the BBC hand-out says that "Torrential rain was the most obvious feature this year."



WE TAKE The News (1.45, 5.50, 5.00 BBC1; 7.30, 10.48 BBC2; 5.50, 10.10 ITV; 11.40 some ITV) so much for granted that it comes as quite a shock seeing a bulletin being put together by fallible, easual blokes in All in a Day (10.10 BBC2). Mike Wooller's army of energas—sevenths time—follow reporters, editors and one of the news-makers around for the 11 hours preceding the nine o'clock bulletin, and if the ultimate image that stays in the mind is of Robert Dougall crumpling into a mere human after the red light has gone out, there is much to be learnt in the previous build-up.

The story Wooller covers most thoroughly is the appearance of Mrs Jennifer Muscutt before the Birmingham education committee which is to deedle whether her appearance masturbating in Growing Up should mean her dismissal. One camera stayed with her, another camera filmed the reporter's, so there were three teams—a total of 12 people—from the BBC alone, classing her that day. Comparing the filming with the news as broadcast, many people

ing sites somehow doesn't result in a noticeably quicter city; unions don't agitate for compensation for long-term industrial din; the Victoria Line is faster but just as rackety; passengers get worried in the TriStar—it's so quiet they think that the engines have cut out. Moanwhile, the rock group, Jefferson Airplane, announces that its single aim in life is to get louder. Simon Campbell-Jones is the producer but the real heroes are sound recordist George Cassidy and mixer Ron Edmunds. And why leave out Muzak?

Coincidentally, Tyne-Tees are putting on their own documentary about Noise in the North-East, A Stench in the Ear, next Sunday, 11.15 p.in.

In ATV's The Great Hair Do (10.30 ITV) David Rea, a producer with flowing black locks and a little beard to match, has jumped from hair stylists to doctors to the annual meeting of the Handlebar Club to a witches inaugural where they snip off a bit of hair to give them power over an initiate, and so on. Donald Gould chimes in with some medical inevitable Marjorie Proops reads some sad letters from suicidal baidles. Self-denial of a commentary

And this is the start of the

WEDNESDAY news:

Complied by Elkan Allan

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